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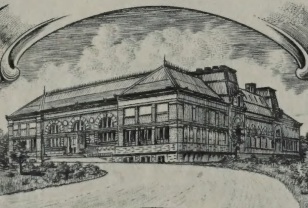

PURCHASED
WITH INCOME FROM THE
JACOB S. ROGERS FUND

No. 35479

CASE ..... SHELF .....

CHINESE & JAPANESE SECTION

MEMORIAL PORTRAIT OF HIROSHIGE.

No. 1.

CATALOGUE

OF

THE VALUABLE COLLECTION

OF

JAPANESE COLOUR PRINTS

THE PROPERTY OF

JOHN STEWART HAPPER, Esq.

of New York City, U.S.A.

SECOND AND FINAL PORTION.

WHICH WILL BE SOLD BY AUCTION

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SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand, London.*

PREFACE.

IN collecting the Colour Prints of the Ukiyoye School of Japan, the work of Hiroshige early attracted the admiration and interest of the collector. Finding that little was known about the artist, and that there was more or less uncertainty regarding his work and that of two of his pupils, who used the same brush name, it was decided to acquire everything obtainable bearing his signature, in the hope that hitherto unknown gems of art might be discovered, and that from numerous examples some definite knowledge of the artist might be attained.

This purpose, kept steadily in view for years, was attended with unexpected success. By comparing thousands of prints, by the possession of some three thousand, and by the careful scrutiny of every character and seal on each print, important data were obtained, which are now given to the collectors of the world for their information, with the hope that the works of Hiroshige the First (in the writer's opinion the only one of the name worthy of note as a print artist) will receive their proper recognition. If the collection now to be sold will enhance the fame of Hiroshige and give him a lasting place in the Ukiyoye School as the greatest interpreter of Nature in all her moods, this collector will feel amply rewarded for his labour.

The statement made in some excellent and painstaking works on Japanese Colour Prints that two or three artists worked simultaneously and used in common the name Hiroshige, seemed to the dweller in Japan utterly contrary to all the customs of Japanese artistic or ordinary life. The adoption of a name is a serious matter in Japan, whether in the world of art or literature, whether at birth, at important epochs of life, or at death. The succession to an honoured title was not to be care-

lessly or unwarrantably entered upon. It seemed, therefore, incredible that a name so esteemed by his contemporaries as "Hiroshige" should be the common property of, at least, two individuals. When there was no son worthy to continue the name of Danjuro, the actor, a prominent actor pupil was adopted and took the name of Danjuro, but there were never two Danjuros acting simultaneously. When Hokusai gave one of his many names to a pupil, he ceased to use it himself. Toyokuni was a name borne by three individuals, but by each the strict etiquette of the age was carefully observed; the son took the title on the death of the first Toyokuni, and not until he left the world of art did Kunisada, the artistic heir, come into the full enjoyment of the title to which, as the abler artist, he had the better right. By analogy and by all the customs of Japan, it seemed incredible that a direct violation of traditional usage should have taken place in the case of Hiroshige. As his death occurred in comparatively recent times, it seemed not impossible to discover the truth, and by the facts now stated for the first time, with proofs afforded by prints illustrated in this catalogue, it is hoped that the mooted questions are now satisfactorily settled.

In searching for information from the prints themselves, a discovery of the utmost importance was made: On prints issued in the Kokwa era, 1844—1847 (perhaps even two years earlier), and the following eras, are imprinted the zodiacal animal signs for the subsidiary cycle of twelve years, followed by a number. The theory that this was a device for year and month dating was confirmed by eagerly inspecting hundreds of prints, not only by Hiroshige, but by his contemporaries—Yeisen, Kuniyoshi, and Toyokuni (Kunisada).

This discovery was a particularly valuable one, for it was during the years 1848—1858 that the works appeared which caused the confusion regarding the Hiroshiges. There may be a latitude of twelve years, for a seal date of the snake year may apply equally to the year 1845 or 1857, but with such an interval it is easy to determine which is the likely date. Occasionally is found in lieu of a number for the month, the character *uru*, either in full or abridged, meaning intercalary, for, as students of chronology are aware, Japan in pre-Meiji days followed the Chinese lunar calendar, and had, at varying intervals, years of thirteen months. These intervals did not coincide with the zodiacal

cycle signs, hence the addition of the *uru* character to the seal made the date absolutely correct—*e.g.*, "Rat, *uru*," could only be 1852, as that was the only rat year in the period between 1842 and 1858 which had an intercalary month. This discovery, the seal date, prepared the way for the final discovery, and that was the finding of a sheet dated 1859, second month, with the signature *Shigenobu aratamete ni sei Hiroshige*, meaning "Hiroshige II *changed from* Shigenobu," a form of signature made familiar to the collector from its use by Hokusai (Hokusai aratame Iitsu), Kunisada (Kunisada aratame Toyokuni), and others.

This Shigenobu has been confused with Yanagawa Shigenobu; in fact his work ascribed to Yanagawa Shigenobu was cited by one very eminent authority as "imitative as might be expected of Hiroshige I to some extent." But Hokusai's son-in-law does not break away from Hokusai's style to follow Hiroshige (as shewn by the numerous examples in the Happer Collection).

In brief, and to avoid elaboration, it is claimed that the prints completely prove that Hiroshige, the Hiroshige who is famed for the Tokaido set which has the masterpieces of the *Rainy Day at Shono*, *Snow at Kambara*, etc., is the Hiroshige whose name appears on all prints issued up to the date of his death (the 6th day of the 9th month of Ansei 5, 1858), that his pupil, Shigenobu, did not take the name Hiroshige II until the beginning of 1859; that all the work appearing during the Ansei era and prior to that era, was the work of the master, though it is reasonable to think that in some of his lengthy series he may have allowed his pupil to assist, as Hokusai's pupils assisted in his great work, the Mangwa, but he did not resign, nor did his pupil take, the name Hiroshige till after the death of the man who made it famous.

Especially has the noted set of YEDO HYAK'KEI—Hundred Views of Yedo—(118 in all) misled collectors; but the seal date, together with contemporary comment, conclusively points to the authorship as that of Hiroshige I. *Each plate is dated*, and the seal dates shew that the prints were *engraved* (probably *drawn* a month or two in advance) during the years 1856, 1857 and 1858, the latest date being 1858, 10th month—one month after the master's death. The seal dates are confirmed in two instances by character dates: On Plate 21 (illustrated) inscribed in the upper left-hand corner are the characters Ansei 4,

1857, while the seal date reads "Snake 8," 1857, 8th month; on Plate 50, "Ansei 4, Snake 6th month" appears on the flag, and the seal reads "Snake 7"—*i.e.*, a month later; Plates 5, 56, 63, 102, have the character *uru* in the seal, fixing the date with certainty. If further proof were needed, it may be found in the fact that, after the first edition was issued, another edition appeared omitting one of the plates of the first edition, and containing one plate signed *Ni sei* Hiroshige (Hiroshige II), but this plate, as may be seen from the illustration, is dated Ram 6, 1859-6, and the signature is negative evidence that the other plates, as is the fact, were by the first Hiroshige. Probably some accident happened to the blocks, and the aid of the pupil was invoked to supply the deficiency.

Other notable sets often ascribed to Hiroshige II are: VIEWS OF SIXTY PROVINCES, THIRTY-SIX VIEWS OF FUJI, and the VERTICAL SET OF THE TOKAIDO, issued by Tsutaya; but, as will be pointed out in the descriptive text to the catalogue numbers, all these plates are the work of Hiroshige I.

With the foregoing facts it is hoped that others may produce supplementary information from prints not included in this collection, when a monograph on Hiroshige, equal to that on Hokusai, may be written. At present it is futile to attempt authoritative dating of prints issued prior to 1842, which in the following pages are only roughly divided into Early and Middle Periods.

This Catalogue has been compiled under circumstances which necessitate a word of explanation in order to forestall unfavourable comparison with the excellent and scholarly Catalogue of the general Happer Collection: *that* was the work of Mr. W. H. Edmunds, the well-known expert, while this is the first attempt of an amateur who is deeply sensible of its many defects.

J. S. HAPPER.

LIST OF PUBLISHERS.

WITH ABBREVIATIONS AS USED ON SEALS OR ALTERNATIVE DESIGNATIONS, TOGETHER WITH PRINCIPAL SERIES PUBLISHED BY EACH.

ANDO: Set of Toto Meisho.

ARIDAYA SEIYEMON, of Shiba District, Shimmei mae: also *Arida Arisei.* Yedo Meisho; Quarter Plate Tokaido.

EIJUDO: One series Fish Plates.

EN-O-DO, see *Maru-Tetsu.*

FUJI HIKO of *Minami Temma* Street, 2d Ward, also called *Matsubarado*: *Kwa Cho* panels, *Honcho Meisho, Toto Meisho* panels, *Toto Hakkei* Fan Prints, *Kwa Cho* Fan Prints.

FUJI-KEI: Full style Fuji-oka Kei-jiro of Tori Abura Cho, also *Sho-rin-do.* Figure and Landscape, Omi Hakkei, Harimaze Provinces 1852, So Hitsu Gwa Fu, Tokaido Fukei Dzuye.

HOYEIDO: See *Takeuchi.*

IJO-KYU: Vision of *Taira Kiyo Mori* Triptych.

IJO-SEN: Full style *Ijo Sensaburo of Horiye machi,* 1st Ward. Revenge of the Soga Brothers, Harimaze Tokaido, Vertical Triptychs.

ISE-ICHI: Night Cherry Blossoms Triptych.

ISE-IRI, also *Kinjudo, Kiso Kaido* Series.

ISE-KEN, or *Ise-Kane.* Hiroshige-Toyokuni Triptychs 1852-3.

IWA-DO-YA: Early Figure Plates.

IZUMIYA: See *Sen-Ichi.*

JAKU-KYU : Abbreviation of *Jaku-kio-ya Kyu-Ichi.* Snow-Moon-Flower Set, Yedo Meisho Panels 1852, Enoshima Daimyo Procession Triptych.

JAKU-RIN-DO : Possibly early style of *Jaku-kyu.* Original issue of Large Kwa-Cho panels.

JO-KIN of *Ikenaka.* Virile Poems Series, *Kwanto Meisho.*

KAWA-SHO : Abbreviation of *Kawa guchi Shozo,* of Kyobashi District, Ginza, 4th Ward, also styled *Yei-sen-do.*

KI-KAKU-DO : See *Sanoki.*

KIN-JU-DO : See *Ise-iri.*

KIN-SEI-DO. Fan Prints 1842.

KOSHI-HEI : Abbreviation of *Koshi-mura Heisuke* of *Shiba District. Kanazawa Hakkei.*

KO-SHO-DO : See TSUTAYA.

MARU-GIN : Toto-Meisho, Triptychs.

MARU-KYU, of *Akasaka District.* Six Tama Rivers 1857, Hiroshige-Toyokuni Tokaido.

MARU-TETSU, of *Shiba District, Shim mei mae.*

MATSU-BARA-DO : See *Fuji-Hiko.*

MI-KI, of *Shiba District.* Joruri Series.

MORI-JI : Abbreviation of *Moriya Jirobei.* Half-Plate Yedo-Meisho.

MURA-ICHI : Figure and Landscape Half-Plate Tokaido.

SAKURA-II, of *Muro machi,* 3rd Ward. Vertical Triptych.

SANOKI, also used name *Kikakudo,* and probably *Sen-Kaku-Do. Yedo Kinko Hakkei,* Moonlight Views, *Kwa-Cho* panels, *Yedo Meisho,* Half-Plate *Tokaido,* Life of *Yoshitsune,* and early plates of Tokaido Series.

SEN-ICHI: Abbreviation of *Wa-sen-ya* (also pronounced *Izumiya*) *Ichibei.* Yedo Meisho, Ronin Series of 16 Plates.

SEN-KAKU-DO: See *Sanoki.*

SHO-RIN-DO: See *Fuji-Kei.*

TSUTAYA: The well-known title of *Yoshi Kura Ju-ji,* of *Minami Temma* Street, 1st Ward. His device is an ivy leaf under a triple-peaked Fuji. Early lateral Triptychs, Vertical Tokaido Set, and the three celebrated Triptychs 1845.

TSUJI YASU, of Minami Temma Street, 2nd Ward. Half-Plate Fish Series.

UWO-YEI, or *Uwo-ya Yei kichi* of *To ei zan Hiro koji.* 100 Views of Yedo, *Omi Hakkei* 1857, Memorial Portrait.

YAMADA-YA, of *Naka bashi.* Yedo Meisho Figure Series 1854-8.

YAMA GUCHI-YA, *Fujibei.* Three-on-a-block print.

YAMA MOTO HIRA KICHI. *Yedo Meisho.*

YEISENDO: See *Kawa Sho.*

YETATSU, or *Yesaki,* of Bane cho, 4th Ward. Tokaido Series, *Harimaze, Toto Meisho.*

YORUZU-YA, or *Man Kichi.* Revenge of the Soga Brothers.

CATALOGUE

OF

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SECOND AND FINAL PORTION.

FIRST DAY'S SALE.

HIROSHIGE.

LOT 1.

Memorial Portrait of Ichiryusai Hiroshige, drawn by **Toyokuni (Kunisada)**.

The Portrait was issued in the month in which he died. The inscription, which is most interesting, translated reads:

RYUSAI HIROSHIGE is a distinguished follower of TOYOHIRO, who was a follower of TOYOHARU, the founder of the UTAGAWA SCHOOL. At the present time, HIROSHIGE, TOYOKUNI (KUNISADA) and KUNIYOSHI are considered the three great masters of UKIOYE—no others equal them. HIROSHIGE was especially noted for landscape. In the Ansei era (1854-59) he published the YEDO HYAKKEI (100 views) which vividly present the scenery of YEDO to the multitude of admirers. About this time also appeared a magazine entitled KYOKA YEDO MEISHO DZUYE (Sonnets on Yedo Scenes), a monthly, illustrated by HIROSHIGE, and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left

LOT 1—*continued.*

behind a farewell sonnet :—"AZUMA JI NI FUDE WO NOKOSHITE TABI NO SORA ; NISHI NO MIKUNI NO MEISHO WO MIMU." Translation :—

"Dropping my brush at Azuma (Eastern capital) I go the long journey to the Western country (Buddhist Heaven is West) to view the wonderful sceneries there."

This by TEMMEI ROJIN.

Over the signature TOYOKUNI are the few characters in a running hand reading :

"Omoi kiya rakurui nagara"—
"While thinking of him we shed tears."

Seal date :—Horse year 9, *i.e.* the accepted date of his death, Ansei 5 (1858). The publisher's seal is that of UWOYEI, who published the 100 VIEWS OF YEDO ; the engraver YOKOKAWA TAKE. The seal following the signature of TOYOKUNI reads : KI EN IKKU, a Buddhist phrase meaning Life is a mere puff of smoke, so short. Hiroshige is represented in a priestly garb of green with a thin black gauze over-garment. Note the crest on the robe—a device equivalent to a monogram, composed of the two syllables HI and RO combined in diamond shape, used often by the artist as a seal.

See Frontispiece.

2 **Woman awaking from Sleep.** Full-size vertical Plate from a set entitled SOTO TO UCHI SUGATA HAKKEI, Indoor and Outdoor Eight Views, comparing women and scenery ; the small circular outdoor view shows the wild geese coming to rest in the fields adjoining the "Nightless City" (the licensed quarter of Yedo), while indoors a frail beauty is awakened by the "vesper bells" ; *in green, beni, purple and yellow colours ; signed* HIROSHIGE GWA, *publisher's stamp unidentified ; early period*

In *Masters of Ukiyoye* the comment is "startling in power making us think in its intense feeling of Sir Joshua Reynolds' subject : Mrs. Siddons as the Tragic Muse," and the date ascribed is 1820.

See Illustration. Plate I.

3 **Mother and Child ; Joro with Lantern.** Full-size vertical Plates ; *each signed, in fair condition ; early period* (2)

Before developing his genius for landscape, for a while HIROSHIGE followed his contemporaries in depicting women. Such early work is very rare. The child picture is from a set entitled IMAYO KOTAKARA ASOBI—Present-day children at play ; the JORO is NANA SATO of TSURUYA.

4 **Kai Sai Ko, Shell-work Plates.** Three vertical Prints made for a shop (or district) called OKU YAMA, ASAKUSA, YEDO. The shells are arranged in figures, animals, birds and trees, and the plates are more interesting than attractive ; *each sheet signed with youthful signature, one prefaced with* TANOMARETA, *"by request" ; early period, c.* 1820 (3)

5 **Yuki No Asa, a Snowy Morning.** Vertical full-size Plate, one of a triptych; three women about to cross a bridge; *in the style of* YEIZAN, *youthful signature*; *publisher's stamp* IWADOYA; *early period, c.* 1820

6 **Bijin Fu Soku Awase, Comparison of Fair Women.** Full-size vertical Plate, evidently one of a series, showing the professional beauties of various districts; this one is of SHIMABARA the licensed quarter of Kyoto—The TAIYU, courtesan, ARIWARA of the house KAKU-TOKU; *publisher's stamp* IWADOYA, *youthful signature*; *early period, c.* 1820.

In the absence of signature, this gaily-garbed woman might be ascribed to Yeisen.

7 **Sho Jo Mai, Dance of the Sho Jo.** The Sho-jo, or red orang-outang, was considered inordinately fond of saké; drunkards were called SHOJO. Full-size lateral Print; *signed "by request"*; *publisher's stamp* KAWAGUCHI; *early period*; *a very graphic portrayal of a favourite humorous dance, in fine preservation*

8 **Omi Hakkei, Eight Views of Lake Biwa.** Complete half-plate vertical set of this favourite theme; *signed* ICHI-YU-SAI HIROSHIGE, later he changed the first title to ICHIRYUSAI; HIROSHIGE II took the abandoned prenomen in after years, in conjunction with SHIGENOBU, also dropping it for ICHIRYUSAI when he, in turn, signed HIROSHIGE; *early period, mounted on four sheets* (4)

The views are in a circle, outside which are the poems in a decorative border. Red clouds appear on each print. The youthful genius here achieves work almost equal to his later efforts. In splendid condition.

TOTO MEISHO.

EARLIEST SET OF VIEWS OF YEDO, COMPLETE.

Ten full-size lateral plates, original edition. Each signed ICHIYUSAI HIROSHIGE, with a decorative border in varied patterns and colours, dividing the publisher's stamp on margin from the picture (this border is omitted in later issues). Published by KAWAGUCHI SHOZO (usually abbreviated KAWA SHO) of Kyobashi District, Ginza Street, 4th ward as engraved on margin. Characterised by the red clouds in each.

Early Period, the titles are given in Japanese and English on the mounts.

9 **Evening Cherries at Goten Yama.** Pale green of spring, white blossoms against the blue water with its wondrous sheen; distant boats with fleecy pink clouds, *a poem in colour*

10 **Twilight Moon, Ryogoku Bridge.** One needs no acquired taste for "Japanese conventions" to appreciate this plate

See Illustration no. 10, *Plate* II.

TOTO MEISHO. SET OF VIEWS OF YEDO—*continued.*

11 **Masaki, End of Spring.** Foliage is darker, summer mists gather at the foot of distant hills, one late-blooming cherry stands alone, a ferry-boat laden with passengers crosses blue water, the heat of summer evening can almost be felt

12 **First Cuckoo of the Year, Tsukuda Jima.** Against the crescent moon, over the island with its boats among the rosy cloud drifts, flies the cuckoo

13 **Sumida Gawa, Cherries in Leaf,** HAZURA "leaf cherry" is a term synonymous with early summer, as the blossoms fall, the leaves appear; a fine vista of blue water, picturesque bank, sail-boats gliding down the stream

14 **Yoshiwara, Morning Cherries.** Morning mist hangs over the roofs, above it dainty pink blossoms catch the sunrise glow

15 **Shibaura, Ebb Tide.** Huge sails swelling in the evening breeze, the distant shore line vanishing in the far horizon, people (mere black dots) gathering shell-fish; *a bold and effective composition*

16 **Susaki, New Year Sunrise.** To view the sun-rise on the first day of the year brought good luck; Susaki was the best view point; *a superb snow scene*

See Illustration no. 16, *Plate* II.

17 **Takanawa, Full Moon.** Wild geese fly across the moon, a sign of autumn; below, the semi-circular sweep of the shore around Yedo Bay, *one of the best of the series*

18 **Shinobazu, Lotus Pond.** The oval pond in what is now Uyeno Park, with a narrow causeway to the island shrine, is still a favourite resort in lotus flower season; only the leaves are shown in this print

Rarely, if ever, has the complete series been offered in such uniformly fine early impressions. Some plates printed all in blue, except the red clouds, are occasionally met with, but they are exceedingly rare.

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19 **Omi Hakkei.** Half-plate complete set of Eight Blue Monochrome Views, with red clouds; picture in a circle with poems above and below, *signed seal* "HIRO" in red diamond, *mounted on* 5 *sheets*; *early period* (5)

A dainty set, the blue is the purity of the best "NANKIN." Extremely rare impressions.

20 **Noda, Noji, and Settsu Koromo-Uchi, Tama Rivers.** Three full-size lateral Prints out of set of SIX TAMA RIVERS, two signed ICHIRYUSAI HIROSHIGE, perhaps the earliest use of this full title; *publishers' stamps* MARUZEI and MARUGIN; *one plate slightly damaged, the others in very fine condition*; *early period* (3)

Wilson

21 **Boating and Spring Scenes.** Two full-size lateral Plates, each signed, one representing a Court lady in a boat, with cherry trees on the bank; the other, peasant women carrying faggots along an embankment bordered with cherries; *publisher* MARUZEI, *early period* (2)

Alkard

22 **Peasants carrying Faggots.** A full-size lateral Print, no title, *signed and sealed*; two women on a green hillside studded with small pines, a blue mountain in the distance, *very sharp impression, fine colour*

Leggatt

23 **Pictures for Children.** Four full-size lateral Sheets, with numerous small figures, showing children at play, and various subjects from the drama and folk-lore, *each signed, early period, mounted on* 2 *sheets* (2)

Fregaskis

24 **Half Plate Vertical Plates.** (Nine in delicate colouring, one in ink), of a rare series, probably originally issued in bookform; *each print signed; mounted on* 5 *sheets* (5)

Early period, exceptionally beautiful colour; six figure pieces, four KWA CHO (Flower Bird) Daruma, and the plum branch are particularly good.

Wilson

25 **Onna Gioretsu Oi gawa no Dzu.** Cortège of women crossing the Oi River; rare lateral Triptych, full-size plates, left panel with publisher's seal, KIKAKUDO; each panel with alternative publisher's stamp SANOKI, in black. The fording of this river was one of the exciting incidents of a journey along the TOKAIDO. A titled lady in a lacquered decorated NORIMON is borne on a platform carried by coolies waist-deep in water. Female attendants, some on smaller platforms, others astride the porters' necks, fill the foreground. Above the distant shore and the Hakone range of hills, Fuji appears dazzling white except the reddish glow at the base. Black boxes, red umbrella housings, banners and the variegated costumes, fill the picture with colour; *early period*

In magnificent condition.

Jamieson

26 **Onna Gioretsu Takanawa no Dzu.** Cortège of women at Takanawa; rare lateral Triptych, same size as foregoing, left panel signed, sealed KIKAKUDO, with small Sanoki stamp on each sheet. In a more quiet setting moves the stately cortège along the shores of Tokyo Bay, with a background of sea, on which picturesque sail-boats drift in the calm of a summer day. Equally gay and pleasing are the colours; a fitting companion is this to the previous number; *early period*

In magnificent condition.

Fregaskis

27 **Two Vertical Triptychs,** full-size Plates, *signed in full* "ICHIRYUSAI HIROSHIGE *by request," published by* TSUTAYA; *early period*

A. View of the part of YEDO BAY called TAKANAWA

B. View of KAMEIDO PLUM GARDENS (6)

These views are more topographical than artistic; interesting rather than beautiful.

28 **Takanawa Ni-ju-roku-ya-machi,** Waiting for Moon-rise on the 26th night; vertical Triptych, *signed*; *Sanoki stamp*; *early period* (3)

If the moon-rise of the 26th night of the 7th month were seen, long life was supposed to be assured to the watcher. A fine sea-scape. The waiting throng is full of human interest.

29 **Enoshima Iwaya no Dzu,** Cave in rocks, Enoshima; vertical Triptych, *signed in full, publisher's stamp* KAWA SHO; *early period* (3)

Perhaps the earliest of the many triptychs of this scene, and not the least successful. In very good condition.

30 **Bushu Koganei Bashi Mankwa no Dzu,** Cherry Season Koganei Bridge, Musashi Province; vertical Triptych. Title on right panel, signature on left with seal. *Published by* FUJI HIKO, *of Minami Temba Street, 3rd ward; early period* (3)

A magnificent picture of the old cherry trees, for which KOGANEI near TOKYO was renowned, in full bloom, with throngs of picnicers diverting themselves on both banks of the stream. Peerless FUJI all in white is seen in the distance. Perfect impression with brilliant yet harmonious coloring.

31 **Toto Ryokoku Yusen no Kei,** Evening Boats at Ryokoku; vertical Triptych. Each sheet signed, full title ICHIRYUSAI HIROSHIGE on left panel. Signed poems at top of left and right panels in Chinese and Japanese respectively. *Publisher*, SANOKI; *early period* (3)

The fashionable amusement for Summer evenings was boating on the wide river near and under the RYOKOKU BRIDGE. The pleasure-seekers were enlivened by music and song, cooled by the breeze, amused by fireworks, while admiring the distant sky effects. Over and over again did the artist's brush depict the scene but never so effectively as in this magnificent triptych: the delicate tinges of colour athwart the evening sky, and the grand bridge, are here perfectly depicted, while the burst of stars from a rocket is more delicately treated than in other prints. Perfect impression, fine condition.

32 **The Forty-Seven Ronins Crossing the Bridge.** A very rare Triptych, three full-size lateral Plates, joined in one sheet, *signed*; *sealed* SANOKI, *publisher, in fine condition* (3)

On the bridges are the Ronins each labelled, but the snowy view of the river and its banks in its picturesque beauty of composition and colour is worthy of the Master. Although of a later period than the preceding lateral triptychs, it is here listed for convenience.

33 **Naniwa Meisho Dzukai,** Views of Naniwa (Poetic name of Osaka); complete in Ten full-size lateral Plates. *Signed, with stamp of publisher* YEI-SEN-DO (another name used by KAWAGUCHI SHOZO); *early period* (10)

In contrast with the two Capitals, YEDO and KYOTO, OSAKA was essentially a commercial city. These views are not therefore so beautiful as other Meisho series, but are of intense human interest. CHERRY VIEWING AT TENJIN HILL shows the merchant at play; NIGHT STALLS AT JUNKEI CHO is a bustling shopping scene; in the street RICE EXCHANGE AT DOJIMA, bulls and bears deal in "spot" and "future" bargains; the attendants busily ladling water on the dust. At dusk DOTEM BORI (Theatre Street), is the resort of some, while others seek KUKENCHO SHIMMACHI and its frail inmates. Numerous barges and cargo boats deliver and receive merchandise at the

LOT 33—*continued.*

HACHI KENYA WHARF. ZAKKOBA FISH MARKET is very like Billingsgate; the wonderful Pine Tree in the grounds of NANIWAYA INN attracts the admiration of strangers; farmers find relaxation in the DANCE AT SUMIYOSHI in honour of the Gods of Agriculture; and all are ever ready to knock off work on Temple Fête Days such as that of YEBISU at IMAMIYA.

KYOTO MEISHO.

TEN FULL-SIZE LATERAL PLATES, complete series, in superb condition, each signed with stamp of the publisher; on some KAWAGUCHI, on others YEISEN DO, as written in English on the mounts.

Tregaskis

34 **Kinkakuji.** The gold-plated Temple, with its picturesque garden, is still one of the favourite sights of the city; beyond it a mountain rises out of the mist 3

Yamanaka

35 **Tsuten Kyo no Kofu,** Red Maples of Tsuten Bridge. A gorge spanned by a covered bridge, flaming maples on either bank, blue water bearing fallen leaves, picnicers enjoying the view; *this print is usually discoloured, rarely is the* TAN *in its pristine brilliancy* 7 5

do

36 **Arashi Yama,** at the foot of the rapids, the hill-side covered with cherry blossoms brightening the green of pine and other foliage, with the broad river flowing swiftly by. Even the poler on the raft turns to feast his eyes. The pure colour of this impression is very uncommon and the smoke from the fire on the raft is distinct only in early proofs 5 15

Jennings

37 **Yatsuse Village.** The women carry heavy loads on their heads, a method not so much in vogue elsewhere. These stalwart peasants are placed in a spring landscape of rich colour 3

Tregaskis

38 **Yodo Gawa.** One of the finest in the series. The straining boatman is a masterly bit 4 5

See Illustration, no. 38. *Plate* III.

do

39 **Gion Temple in Snow**: often reproduced and elsewhere described by abler pens; emphasis need only be laid on the peculiar excellence of the blue, lacking in later issues 7 12 6

Yamanaka

40 **Shimabara Exit.** From the gates of the licensed quarter a jolly roysterer is being assisted homeward; the contrast between the prevailing grey of the buildings and the delicate blue of the sky, out of which a crescent moon peeps, is charming 4 15

do

41 **Thunder Storm at Tadashi.** A grey scene, relieved by the green of the blinds surrounding the tea-house; people are hurrying under cover; the rain falls in torrents; the rendering of the distant trees is especially good 8 5

KYOTO MEISHO—*continued.*

42 **Kiyomidzu Temple.** This picturesque temple, with its huge wooden under-structure, nestles on the hillside among faintly pink cherry-blossoms ; the more distant grey foliage, and the delicate blue and gold wisps of cloud adequately render the charm of twilight. In the foreground is the upper storey of a tea-house gaily decorated with red lanterns

43 **River-bed Night Scene.** In summer, the partially dry bed of the river is the YUSUZUMI, "evening cooling" resort of Kyoto, as Ryokoku boating is of Yedo ; the grey of night is relieved by the red lanterns lighting the diners and a typical party, as if lit by a search light, is shown in brilliant colours in the foreground

KWA-CHO, Flower-Bird.

Large vertical Panels, 15 in. by 7 in., on thick paper in superb condition, careful printing, liberal use of *gauffrage*, original issue. Early Period. Plates bear seal of JAKU RIN DO (another name of the publisher FUJIOKA KEIJIRO) are variously signed as described on the mounts. It is believed that never before have so many of this series, in such fine condition, been offered. Later impressions on poorer paper are not uncommon.

44 **Mandarin Ducks swimming under wild hydrangea,** *note the gauffrage on feathers*

45 **Wild Camellia and Bird,** *colour faded from exposure*

46 **Monkey on Platform under cherry-blossoms.** How well the chattering rage of the monkey is expressed by the throat line ! *Mellowed impression*

47 **Golden Pheasant on Hill-side,** a wonderful bit of colour printing

48 **Parroquet on Wild Cherry,** the pure tones of green and pink are charming

49 **Pheasant and Wild Asters,** a triumph in multiple colour blocks

50 **Falcon, Pine, and Rising Sun,** a composition peculiarly Japanese, and most effective

51 **Bird on White Plum,** exquisitely graded colour background, brings out effectively the delicate tints of the greenish white blossoms ; *one of the best of the series*

52 **Ducks and Bamboo in snow,** a superb picture chosen for illustration in "Artistic Japan." *Note* BAKA *seal, as explained in description under no.* 285

53 **Kingfisher and Hydrangea,** the gradation of colour from blue to pink is exquisite ; nothing finer is known in Ukiyoye prints of this character

KWA-CHO, FLOWER-BIRD—*continued.*

54 **Peacock and Peonies,** showy plumage and brilliant blossoms, *a superb riot of pure colour*

55 **Egret and Iris,** the body of the bird in deep gauffrage, without outline key block, against a blue wash contrasts finely with the purple flowers

56 **Camellia and Swallows in Snow,** the background shades from a deep blue, showing large snow-flakes, into the dull grey of a winter morning

57 **Birds on Wild Cherry,** rich in colour

See Illustration no. 57. *Plate* IV.

THE FOLLOWING TWO PLATES ARE FROM A SERIES ISSUED BY SANOKI, STAMPED KIKAKUDO.

58 **Red-headed Crane, Waves and Sun,** a favourite and pleasing Japanese combination

59 **Cock, Umbrella and Convolvulus,** black and yellow of the umbrella accentuate the white plumage of the cock ; the flowers are a wonderful blue

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60 **Loquat and Bird,** a very interesting print, a *lithograph* in white on blue ground, with poem, and two stamps : SANOYA and KIKAKUDO (*two names of the publisher*) ; *in magnificent condition*

TSUKI NIJU HAK-KEI.

Twenty-eight Moonlight Views ; a set projected but apparently never completed ; only two of the series are known. Same size as the foregoing KWA-CHO, issued by Sanoki.

61 **Yumi hari Tsuki, bow shape Moon** ; a crescent moon behind cliffs spanned by a rustic bridge ; below, a torrent leaps in cascades down the hill-side ; *in magnificent condition*

See Illustration no. 61. *Plate* IV.

62 **Hagoshi no Tsuki, Moon behind Leaves ;** behind a maple branch, rises the full moon ; a cascade of shining water bears with it falling leaves ; *a fit companion to the preceding no.* 61

63 **Dragon Panel,** one of the finest portrayals of this imaginary animal by any artist. Size of the foregoing panels, *signed and sealed* ; gradations of black heightened with scarlet, *in fine condition*

64 **Shoki Panel.**

Those who have known Hiroshige only as a landscape artist will find this print of the Devil-killer of exceptional interest, recalling the early vigour of the Torii School.

THE TOKAIDO SET.

TOKAIDO GOJU SAN TSUGI. Full-size lateral plates, as published by HOYEIDO-TAKEUCHI. COMPLETE IN FIFTY-FIVE PLATES, with additional plates showing the variations in blocks, both key and colour blocks. Believed to be the only *variorum* set in existence. All in fine condition. The accepted date for the complete issue of this set is 1834, but an earlier date should probably be assigned. The marked variation in the earlier plates is probably due to the well-known fact that YEDO was every winter ravaged by fire, and the original blocks may have been burnt or damaged in hasty removal from a threatened depository. With the following full description collectors, by comparison, may be able later to elucidate the points still in doubt.

65 **Nihon Bashi,** sub-title, **Asa no Kei.** Morning Scene. In seal following the station name on each plate is a sub-title, which is given in the following notes. The earliest block, colour better, differing in detail from the more usual print; *publisher's seals*, KI-KAKU, TAKEUCHI (*Plate* 1)

See Illustration, no. 65. *Plate* V.

66 **Nihon Bashi, Gioretsu Furude.** Banners waving. Marked changes appear. Sub-title changed, no clouds; right foreground filled up with street hawkers; dogs smaller, and changed to middle foreground; *publisher's seal*, TAKEUCHI only (*Plate* 1A)

67 **Shinagawa, Hi-no-de.** Daybreak; *publisher's seals*, following signature, SEN KAKUDO, HOYEIDO (*Plate* 2)

See Illustration, no. 67. *Plate* V.

68 The same. *Mellowed impression* (*Plate* 2)

69 **Shinagawa, Shoko detachi.** Nobles setting forth. Four figures are added to the procession; *publisher's seal*, TAKEUCHI only. Other minor changes in treatment of boats, *mellowed impression* (*Plate* 2A)

70 The same. Omitting cloud block (*Plate* 2B)

71 **Kawasaki, Rokugo Tosen.** Ferry boat, Rokugo River; *publisher's seals*, SEN KAKUDO, HOYEIDO (*Plate* 3)

See Illustration, no. 71. *Plate* VI.

72 The same. Fuji is only an outline; no key block. The man on the raft is absent, the boatman faces to the left; other minor differences, *inferior colour* (*Plate* 3A)

THE TOKAIDO SET—*continued.*

Tregaskis	73	**Kanagawa, Kure-no-Kei.** Sunset. The cloud is on the left half of sky; the angle of the roofs is very sharp. There are no posts in the foreground of water; *publisher's seal,* HOYEIDO (*Plate* 4)	3	17 6
Tregaskis	74	The same. The cloud is on the right half, roofs are broader angles; a palisade of posts appears on the foreground of water, other minor differences; *publisher's seal,* TAKEUCHI (*Plate* 4A)	1	14
Thomas	75	**Hodogaya, Shin kame Bashi.** No variation in this plate has come to light; *publisher's seal,* SENKAKU DO HOYEIDO (*Plate* 5)	1	.
Tregaskis	76	**Totsuka, Moto machi Betsudo.** Branch road main street; *publisher's seals,* KAKUKI, TAKEUCHI (*Plate* 6) *See Illustration, no.* 76. *Plate* VI.	3	3
Hutchinson	77	The same. Marked differences in key block; the man is mounting the horse; tea house is boarded in, the middle tree is gone, and the sky is not striated. Seal differs in shape, reading TAKEUCHI (*Plate* 6A)	2	4
Palmer	78	**Fujisawa, Yuyoji.** Temple. No variation; *publisher's seal,* HOYEIDO (*Plate* 7)		16
Hutchinson	79	**Hiratsuka, Nawate Do.** Nawate Highway. No variation; *publisher's seals,* HOYEIDO, SEN KAKUDO (*Plate* 8)	1	2
Palmer	80	**Oiso, Tora Ga Ame.** Tiger Rain. No variation. In later editions the warm yellow sky is less beautiful; *seal,* TAKEUCHI, *a superb impression* (*Plate* 9)	2	4
Tregaskis	81	**Odawara, Sako Gawa.** Fording the Sako River. This plate has many states: apart from the varying outline of the distant hills (colour blocks only) the key-block varies in the number of figures on the foreground bank. In the two-volume edition, taken as a standard, the plate has two coolies only on the shore; HOYEIDO seal is the same on all (*Plate* 10)	2	12
Stirling	82	The same. Four Figures on the shore—Two travellers and two coolies. From the signature, an earlier state (*Plate* 10A)	1	1
Hutchinson	83	The same. Five Figures—Three coolies, two travellers, *slightly wormed* (*Plate* 10B)	1	1
Jennings	84	The same. Five Figures, but the outline of the hills differs from all the foregoing (*Plate* 10C)	1	
Thomas	85	**Hakone, Kosui.** Lake. This plate and the remaining numbers of the series show hardly any variations of importance. Seals and signatures are the same in all editions which have come under examination, and will be found on the mounts, so are omitted here (*Plate* 11)		12

THE TOKAIDO SET—*continued.*

86 **Mishima, Asa Kiri.** Morning Mist. The justly celebrated mist scene, *slightly stained* (*Plate* 12)

87 **Numadzu, Ki Kure.** Yellow Evening. A rich moonlight view. The grotesque mask on the back of the pilgrim was a distinctive mark of the pilgrims travelling to the Shinto shrine of KOMPIRA, in the Island of SHIKOKU (*Plate* 13)

88 The same, *a mellowed impression* (*Plate* 13)

89 The same, *a crêpe paper impression* (*Plate* 13)

90 **Hara, Asa No Fuji.** Morning Fuji (*Plate* 14)

91 **Yoshiwara, Hidari Fuji.** Fuji on the left (*Plate* 15)

92 The same (*Plate* 15A)

This plate, found in some editions, has slight variations, but the striking difference is that Fuji is over-written with the title; written with a broader brush than in the foregoing. There is no signature, and the publisher's seal, though present, is *above* the trees on the left. One is inclined to think it is a copy of the original made at a later date, when Hiroshige's services were not available.

93 **Kambara, Yoru No Yuki.** Evening Snow (*Plate* 16)
See Illustration, no. 93. *Plate* VII.

94 The same, *a mellowed impression* (*Plate* 16)

95 **Yui, Satta Mine.** Satta Peak. Fine view of Fuji above the green water shading to deep blue (*Plate* 17)

96 **Okitsu, Okitsu Kawa.** The fat wrestlers are a blot on the landscape (*Plate* 18)

97 **Ejiri, Miho Embo.** Distant view of Miho Beach. The rare beauty of this plate suffers sadly in later editions from poor printing off worn blocks. This is a superb impression (*Plate* 19)

98 **Fuchu, Abe Kawa.** Crossing the Abe River (*Plate* 20)

99 **Mariko, Meibutsu Chaya.** Souvenir Tea-house. The beauty of this plate is often lost by the fading of the rosy BENI background, which throws into relief the white of the plum (*Plate* 21)

This splendid impression, margins entire, is of an early printing.

100 The same, another early impression, slightly deeper pink, *margins cut* (*Plate* 21)

101 The same, a crêpe paper impression, fine colour, *slightly wormed* (*Plate* 21)

102 **Okabe, Utsu No Yama.** Utsu Hill is here coloured green on both slopes, the colouring of the original issue (*Plate* 22)

THE TOKAIDO SET—*continued.*

103 **Okabe, Utsu No Yama,** later issue, the left slope is a greenish yellow, and in general the colour is less satisfactory (*Plate* 22A) 14

104 **Fujieda, Hito Uma Keitatsu.** Changing Horses and Coolies; the beautiful gradation of colour in the ground is lost in later editions (*Plate* 23) 1 12

105 **Shimada, Oigawa Shun Gan.** Steep Bank of the Oi River; this and the succeeding plate are faithful pictures of the wide bed of this river, dreaded on account of the difficult ford, but they are not interesting (*Plate* 24) 8

106 **Kanaya, Oigawa Em Gan.** Far Bank of the Oi River (*Plate* 25) 1 5

107 **Nissaka, Sayo Naka Yama.** Pass through Sayo Mountain; the huge stone in the roadway commemorates the murder of a woman, whose ghost led to the discovery of the murderer (*Plate* 26) 7

108 **Kakegawa, Akiha San Empo.** Distant View of Mount Akiha, the road to its shrine left the Tokaïdo here (*Plate* 27) 1 10

109 **Fukoroi, De Chaya.** Wayside Tea-house (*Plate* 28) 10

110 **Mitsu Ki, Ten Ryu Gawa.** Heaven Dragon River, famed for its ninety mile rapids, is here crossed; the misty shores are finely rendered (*Plate* 29) 1 8

111 **Hamamatsu, Toko.** Dreary Winter (*Plate* 30) 1 5

112 **Maizaka, Imaki Shin Kei.** View of Imaki Point; the yellow glow of sunset against which the cone of Fuji, white in fine contrast with the deep blue of the distant hills, the light and shadow of the blue sea, unite in one of the most charming views of the series, *a remarkably fine impression* (*Plate* 31) 8

See Illustration, no. 112. *Plate* VII.

113 The same, a crêpe paper impression (*Plate* 31) 1 3

114 **Arai, To Sen.** Ferry Boat; the gay banners, the variegated garb of the boatmen, the golden sunset, fill the plate with rich colour (*Plate* 32) 1 7

115 The same, a crêpe paper impression, *slightly wormed, but rich colour* (*Plate* 32) 15

116 **Shirakai, Shio Mi Zaka.** Sea View Hill; the name of this station may also be pronounced SHIRASUKA; the hill is well named, the wide sea-vista delights the eye (*Plate* 33) 3

117 **Futa Gawa, Saru Ga Baba.** Monkey Racecourse; evidently country races or horse markets were held near here (*Plate* 34) 1 1

THE TOKAIDO SET—*continued.*

2 4 118 **Yoshida, Toyokawa Hashi.** The long bridge over the Toyo river is most picturesque, and excellently pourtrayed (*Plate* 35) Hutchinson

2 2 119 **Goyu, Tabibito Ryujo.** Tourists and Inn Runners; apart from the human interest of this plate, buxom waitresses hauling tourists to their respective inns, it records on the sign-boards that the engraver of the series is JIROBEI, the printer HEIBEI, the artist ICHIRYUSAI (*Plate* 36) do

On the white circle can be deciphered TAKE NO UCHI HAN, "han" meaning block, used as equivalent to publisher as distinguished from the actual artisans. Diligent search can discover no date however, either here or elsewhere in the series.

16 120 **Akasaka, Ryosha Sho-fu.** Dinner Guests; the interior of an inn, the guests' dinner is prepared, and in an adjoining room the country geisha are putting finishing touches to their toilet (*Plate* 37) do

1 2 121 **Fuji Kawa, Bo Bana.** Village Entrance; a daïmyo cortège, preceded by runners shouting "SHITA-NI-IRO" (Get down), was a familiar highway scene when the Tokaïdo was at the zenith of its fame, and humble villagers promptly bowed to the ground (*Plate* 38) do

2 2 122 **Okazaki, Ten Shin No Hashi.** Another long bridge on which an imposing cortège crosses the wide river, *a richly coloured plate* (*Plate* 39) Dan

1 123 **Chiryu, Shu Ka Uma Ichi.** Principal Summer Horse Fair (*Plate* 40) Fregatski

This plate is the one in the 2 vol. standard edition.

12 124 The same; a whale-back hill appears in this block, which is omitted in the foregoing (*Plate* 40A) Hutchinson

18 125 **Narami, Meibutsu, Arimatsu Shibori.** The SHIBORI, a variegated dyed cloth, made at ARIMATSU, a neighbouring village, was the MEIBUTSU (famed product) for sale in this town (*Plate* 41) Dan

16 126 **Miya, Atsuta Shin Ji.** Temple Fête, Atsuta Temple; "The God in the Car" is left to the imagination, only the votaries and horses pulling on the long ropes are visible (*Plate* 42) Hutchinson

1 10 127 **Kuwana, Shichi Ri Watashi Guchi.** Mouth of the Seven-ri Ferry, an inlet so called; the green and blue of the water is marvellously gradated (*Plate* 43) Fregatski

See Illustration no. 127. *Plate* VIII.

5 5 128 **Yokkaichi, San Cho Kawa.** A famous print shewing the sweep of the wind across the scene (*Plate* 44) do

See Illustration, no. 128. *Plate* VIII.

THE TOKAIDO SET—*continued.*

129 **Ishiyakushi, Ishiyakushi Ji.** Temple; in some plates the blue hill in the background is missing (*Plate* 45) — 1 | 6

130 **Shono, Haku-u.** Rain Storm. The most celebrated storm scene. This is the early block, where a gust of wind sweeps across the scene; note the black characters on the umbrella—"TAKE NO UCHI HAN, GOJU SAN TSUGI," which do not appear on later impressions, *a perfect impression, margins entire* (*Plate* 46) — 9 | 15

131 The same, *a mellowed impression* (*Plate* 46) — 2 | 10

132 The same, the later issue; in this single instance, the slight variation is by some considered an improvement (*Plate* 46) — 4 | 10

See Illustration, no. 132. *Plate* IX.

133 **Kameyama, Yuki Hare.** Clear Weather after Snow; one of the masterpieces which give this series its well-deserved renown (*Plate* 47) — 2 | 14

See Illustration, no. 133. *Plate* IX.

134 **Seki, Honjin Sotatsu.** Early Start from Headquarters; the decorative hangings with the effective crests are a striking feature (*Plate* 48) — 1 | 12

135 **Saka-no-shita, Fude Sute Mine.** Throwing-away-the-brush Peak: of many natural scenes, it was said that the artist in despair threw down his brush (*Plate* 49) — 1 | 4

136 **Tsuchi Yama, Haru No Ame.** Spring Shower; the red and green coats, and the yellow mushroom hats, relieve the grey of a rainy day (*Plate* 50) — 1 | 15

137 The same, *a mellowed impression* (*Plate* 50) — 1 | 2

138 **Mizu Kuchi, Meibutsu Kampyo.** Dried gourds are the "noted product" of this station; in the foreground the women are slicing and drying this delicacy (?) (*Plate* 51) — 1

139 **Ishibe, Me Gawa Sato.** Me River Village; the streaks of mist across the blue sky are here in perfection (*Plate* 52) — 1 | 2

140 **Kusatsu, Meibutsu Tateba.** Celebrated Products Post-house; various styles of kago, or palanquin, are here recorded, probably a dispatch-carrier is in the one with a coolie running in front (*Plate* 53) — | 6

141 **Otsu, Soii Chaya.** Soii Tea House; the early issues shew the faintly outlined green hill at the back (*Plate* 54) — 1 | 18

142 The same, green hill omitted, *a later issue* (*Plate* 54) — | 8

THE TOKAIDO SET—*continued.*

143 **Kyoto, Sanjo Ohashi.** Long Bridge, Third Avenue; from this bridge the river and surrounding hills of Kyoto formed the favourite view of the dwellers of the Western Capital, as Nihon Bashi was the principal view-point of Yedo (*Plate* 55)

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144 **Ei Yu Go Nin Ketsu.** Five Famous Dramatic Persons. Three full-size vertical Plates out of the set, *each signed and stamped* ISEI ICHI, *publisher, mounted on two sheets, middle period.* The subjects are OKAWA TOMOEMON clandestinely visiting his mistress INA KIZUMA; OBOSHI YURANOSUKE, of the 47 Ronins Play, and his encounter with a spy; and KARAKI MASAYEMON rescuing O TANI; here the peculiar field of KUNISADA is successfully invaded by the landscape artist; *in very fine condition* (2)

SECOND DAY'S SALE.

HIROSHIGE.

LOT 145.

Shiki No Hana Zono, Flower Gardens in Four Seasons; vertical full-size Plates, forming a complete set, the flowers of each season with large figure of a geisha in the foreground; *each plate signed, stamped* ARIDAYA, *mounted on three sheets, middle period* (3)

The treatment of the figures is equally faithful and brilliant, and the rendering of the flowers exquisite; in superb condition.

146 **Fuku-Toku Kane No Naru Ki,** Money-bringing trees. Two full-size vertical Plates of this fantastic Series, *each signed, published by* ARIDAYA; *middle period.* In the upper corner leaves composed of gold coins are growing from branches whose lines form the two sub-titles: "Tree of Prudent Forethought" and "Always Industrious," with a large size figure of a woman on each; *extremely rare, in fine condition* (2)

147 **Yedo Meisho: Mitate Goseku,** Five Popular Festivals. Three full-size vertical Plates of the set, *each signed and stamped* YAMA GIN, *mounted on two sheets, middle period.* In a vignette is the favourite locality; the woman on each plate is balanced by the characteristic souvenir or special flower; *in fine condition* (2)

148 **Yedo Murasaki Meisho Genji.** Superfine Yedo Views a-la-Genji. Full-size vertical Plate, *signed and stamped* MARU KYU, *publisher, middle period*; the sub-title with illuminated poem is SUMIDA FERRY BOAT; a warmly-wrapped woman holding a half-opened umbrella, covered with snow, is standing in the boat; *a superb figure and landscape print*

149 **Yedo Meisho Gosei**: Five Characteristic Views of Yedo. Full-size vertical Plate, *signed, sealed* "HIRO"; *publisher's seal* SANOKI, *middle period, only one of the set.* Sub-title RYOGOKU FIREWORKS; the famous bridge is in the background, woman in foreground, poem on illuminated panel; *a perfect impression with fine colours*

150 **Ko-Kan Joruri Gwa**, Illustrations of Ancient and Modern Lyric Drama. Six full-size vertical Plates, *each signed chrysanthemum seal and publisher's stamp* SANOKI, *mounted on four sheets, middle period*; the subjects are HIRAKANA SEISUKE; SEKIBEI AND THE GHOST IN THE CHERRY TREE; KEISAI KOI BIGAKU, NINO KUCHIMURA; SCENE FROM CHIUSHINGURA, OKARU AND KAMPEI; GOMPACHI; and HIME KOMATSU. In these spirited pictures HIROSHIGE shows unexpected dramatic powers; *in very fine condition* (4)

151 **Hon Cho Nen Reki Dzu Ye**: Illustrations of the Legends or History of Japan. Full-size lateral Plates, each numbered, in perfect condition, with text on the upper part of each plate, and illustrations of the ancient myths or legends. The complete number is unknown; 13 is the highest number in this lot, but nos. 9 and 11 are missing; *in all* 11 *plates, mounted on six sheets, with abridged translation of the texts, signed, sealed, publisher's stamp* JOKIN, *middle period.* Among the subjects are IZANAGI AND IZANAMI DESCENDING FROM HEAVEN; AMATERASU SULKING IN THE CAVE; THE BIRTH OF FUJI; URASHIMA AND THE DRAGON KING'S DAUGHTER, &c.; *an extremely rare series* (6)

152 **Scenes of Ancient Chinese and Japanese History.** Five full-size lateral Prints, no series title, each with feather pattern in white on green border; *signed, publisher's stamp* FUJI HIKO, *mounted on three sheets, middle period*; the complete number is unknown. These five represent: NITTA YOSHISADA offering a sword to the sea; CHOKI defending CHOHAN BRIDGE (CHINA); FIGHT BETWEEN SATO TADONOBU AND KAKUHAN AT YOSHINO; KAJIWARA KAGESUYE AND SASAKI TAKATSUNA, an incident of the battle of the Ujikawa in 1184; KUMAGAI KILLING ATSUMORI AT SUMA; *in good condition, very rare* (3)

As Kuniyoshi tried his hand at a TOKAIDO SET, so our artist vies with his rival in dramatic scenes.

153 **Hiza Kurige Do Chu Suzume.** Adventures of a Journey on "Shanks' Mare," or the humourous experiences of YAJIROBEI and KIDAHACHI; the book is a well-known work, these plates are free from anything objectionable, but full of broad humour; *signed*, 7 *full-size lateral plates, with descriptive Japanese text, mounted on* 4 *sheets, published by* KOSHODO, *middle period* (4)

154 **Otsu Ye.** Full-size lateral Print entitled "The Bon Dance," in the style known as OTSU PICTURES, *signed* TAWAMURE GWA, "Humourous picture," in superb condition, 6 of the well-known characters executing a dance, *publisher's stamp* MARUGIN, *middle period*

155 **Plum Blossoms.** Full-size lateral Print in fine condition, *signed and sealed*, of 2 girls under a plum tree; *in perfect condition, middle period*

156 **Kwa Cho.** Two full-size lateral Plates, *in fine condition, signed, publisher's stamp* MARUZEI; one PARROQUET and PINE, the other PLUM BLOSSOMS (2)

157 **Trial Proofs.** Three large irregular size Prints, *lightly printed, no titles, but signed and sealed*; HARBOUR SCENE, COCK and DRUM, KITE, PINE and FUJI; it has been suggested that they are trial "pulls" from the block, hence colour was thin, and little sizing used, full-colour impressions are unknown, the designs are worthy of careful printing; *middle period* (3)

158 **Soga Monogatari.** Eight full-size vertical Plates, and six crêped plates, out of the thirty-six in the complete series illustrating the REVENGE OF THE SOGA BROTHERS. Each plate with text by TANEKADZU. *Publishers' stamps*: YORUZUYA and IJO YA SEN SABURO, *some plates are numbered, "No. 36—last" is here, but on many the numbers are omitted, mounted on 8 sheets* (8)

159 **Half-plate Kwa Cho.** Fifteen Flower-bird half-size Prints, 7 *in ink and 8 in blue monochrome, signed, mounted on nine sheets, middle period* (9)

160 **Half-plate Kwa Cho.** Six Flower-bird Subjects, in fine condition, *signed, publisher's stamp* SANOKI, *mounted on 3 sheets, middle period* (3)

161 **Kwa-Cho Panels.** Five three-on-a-block Prints, in fine condition, on yellow ground, *signed, mounted on 3 sheets, middle period* (3)

162 **Kwa-Cho Half-plates.** Five Prints, *two lateral, three vertical, two in blue monochrome, in fine condition, with publisher's stamp, mounted on 2 sheets* (2)

163 **Landscape Half-plates.** Two from a set of TAMA RIVERS, and two superb impressions of river and sea scenes, without title, *each described on mounts, mounted on 2 sheets, middle period* (2)

164 **Kwa-Cho Half-plates.** Four Prints in good colours, *published by* MARUZEI, *signed, mounted on 2 sheets, middle period* (2)

165 The same. Four of a set published by TSUTAYA, *in fine condition, signed, mounted on 2 sheets* (2)

166 **Figure Panels.** Seven Panels, three-on-a-block size, figure subjects; *in good condition, published by* SEN-ICHI, *signed, middle period; mounted on 4 sheets* (4)

PANEL SERIES. TOTO MEISHO (Views of Yedo).

Vertical Plates 5 in. by 14½ in., printed two on a block, beautiful colours, and in fine condition, except where noted. Published by MATSUBARADO ; middle period.

167 **Susaki.** Shell-fish Hunting, at low tide shell-fish hunters throng the beach

168 **Asuka Yama,** Spring Scene at the base of the famed cherry-viewing resort ; *an exquisitely beautiful rendering of spring colouring and flowers*

169 **Sumida River,** Ferry Boats in mid-stream

170 **Ryogoku Fireworks;** a Night Scene, with striking notes of white, the light thrown on bridge and houses by the explosion of the rocket

171 **Matsuchi Yama,** in snow ; *a mellowed slightly damaged plate.* **Tsukuda Moonlight** : *also mellowed, but artistically satisfactory* (2)

172 **Nihon Bashi Snow** ; *a bright clean impression, slightly creased*

173 **Asakusa Temple** ; a Rain Scene, the blue roofs are a rich colour, and even the rain is blue

174 **Uyeno Shimizu Temple** : a plate full of bright yellow against which appear white plum blossoms, a picturesque building with red verandah on and below which are the sightseers

175 **Ume Yashiki.** Plum Blossoms, white and red, thrown into relief by carefully modulated green and white background, *an unusually fine colour scheme*

176 **Kameido Fujibana.** Wisteria Garden
See Illustration, no. 176. *Plate* x.

177 **Shiki Yedo Meisho.** Four Seasons. Set of Yedo Views. Vertical panels, each signed, 5 in. by 14½ in., mounted on two sheets, each with reading of the poem and translation ; *published by* KAWAGUCHI SHOZO, *middle period.* The subjects are SPRING, GOTEN YAMA ; SUMMER, RYOKOKU ; AUTUMN, KAIANJI ; WINTER, SUMIDA RIVER ; *a superb set, in fine condition* (2)

178 **Rok 'Kasen : Six Poets.** Panel Set, same size as foregoing ; *mounted on three sheets,* some with translation of poems, *published by* FUJI-HIKO, *each sheet signed.* The Poets are Ono no Komachi, Otomo no Kuronoshi, Ariwara no Narihira, Sojo Henjo, Bunya no Yasuhide and Kisen Hoshi ; *all in magnificent condition, a beautiful set* (3)

PANEL SERIES—*continued.*

Sands

179 **Mutama-Gawa.** Six Tama Rivers, vertical; three-on-a-block panels, each with poem; *signed, publisher's stamp* KAWA SHO, *middle period, mounted on three sheets; a very beautiful set, mellowed by exposure* (3) 2

Wilson

180 **Original Drawings.** Two Sheets, divided for three panels each; Complete Block Drawings for SIX TAMA RIVERS SERIES, poem on each, *signed* (2) 14 5

Gibson

181 **Mutama Gawa.** Complete Set of Half-plate SIX TAMA RIVERS, *second issue, by* O HIRA, *publisher*, with one Plate additional bearing the stamp of MURAICHI, which seems to be the original issue, especially as this size and combination of figure and landscape was a favourite with MURAICHI (compare his Tokaido set), *mounted on four sheets, middle period* (4) 2

Sands

182 **Sumi Ye,** INK PROOFS. Three Half-plates, *signed, sealed, published by* YAMA SHO. No colour prints of these subjects have come to light. The subjects are: OX AND PLUM, RATS AND TURNIP, DOG AND SAGO PALM, *very sharp impressions* (3) 12

Foster

183 **Half-plate.** Three Prints—ARASHI YAMA, SWALLOW AND HYDRANGEA (*blue print*), PRAYING DEVIL, *by various publishers, as described on mounts* (3) 9

Gibson

184 **Figure Panels,** Three-on-a-block. Three Sheets, each with three small vertical panels, two of them undivided, of exquisite colour. One sheet is from a set of CHIUSHINGURA, Scenes VII, VIII and IX; the other two each have a poem as subject of the illustrations, *published by* YAMAGUCHI, *each signed, variously sealed, middle period* (3) 1 4

Gregarkis

185 **Original Drawings.** Five Panels on one sheet, undivided, ready for the engraver, never published, *each panel signed*, all figure subjects 2 2

Wilson

186 **Vertical Panels,** Three-on-a-block. Four Sheets; all but one of undivided panels: (1) Set of three—Japanese Poets with their poems; (2) Three most celebrated Views—MATSUSHIMA, MIYAJIMA, AMA-NO-HASHIDATE; (3) Bat, Butterflies, Fish; (4) New Year's Scenes; *published by* YAMAGUCHI, *variously signed, middle period* (4) 1 6

Carey

187 **Three-on-a-Block.** Five Vertical Panels, small enough to go three-on-a-plate, of Landscapes, *sealed* HIROSHIGE; *no signature, mounted on three sheets, titles on mounts, early period* (3) 1 2

do

188 **Miscellaneous Full-Plate Vertical Prints:** (1) One of a Set, "Old Customs of Yedo," the favourite resort for viewing the YAMABUKI (Kerria Japonica), *signed, publisher's stamp* JAKU KYU; (2) Two Illustrations of Filial Vengeance, with Japanese 1 12

PANEL SERIES—*continued.*

LOT 188—*continued.*
text by RYUKATEI TANEKADZU; and One Sheet, Plate 21, of a Series of One Hundred Poems for Children, also with text by TANEKADZU (4)

From these and other odd plates there must have been many works of an instructive nature, combining story and picture, which diligent search has not brought to light.

189 The same. (1) Three of a Set of Silhouette Pictures, "Comedians' Tricks," showing the performer and the shadow; (2) Five of a Series illustrating various feats of strength or dexterity, and amusing tricks with fingers, such as are found in the Home Department of Popular Periodicals; (3) Five Sheets, two-on-a-sheet Grotesque and Comical Pictures, introducing playful children, animals and gods; an anticipation of the "Nature Fakers" and "The Adventures of Buster Brown," *mounted on eight sheets* (8)

All these prints are signed HIROSHIGE TAWAMURE GWA, Humourous Pictures, or "Just for Fun," as if in apology for departing from serious art. With all his love of humour, apart from one book of SHUNGWA, nothing of a coarse nature has been found over his signature.

190 **Miscellaneous Prints.** Full-size Lithographed (?) Plate, in blue, grey and black, of a Series called FAMOUS ANCIENT AND MODERN STYLES OF SCRIPT, with interesting signatures; *the right panel* ICHI-YUSAI; *seal* UTAGAWA SHI; *the middle* YU SAI, *seal* HIROSHIGE; *the left*, HIROSHIGE FUDE ICHIRYUSAI; *early period, marking the transition from his early signature* YUSAI *to the final* RYU SAI; (2) PANEL—Landscape, after the Chinese style, lithographed (?) in grey, with decorative dragon design border, *signed* ICHIRYUSAI, *sealed* HIROSHIGE. *Japanese authorities pronounce these to be impressions from stones*

191 **Tokaido Go Ju San Eki.** ORIGINAL EDITION, in 2 vol. as published on the completion of the series by the publisher, HOYEIDO, also known as TAKEUCHI. The plates are mounted Japanese style (ORI-HON), with label on cover, white characters on blue ground, different style of script on each vol. Title label reads: TOKAI DO GO-JU SAN EKI FU KEI TSUZUKU YOKO GWA. Continuous lateral Views of the Fifty-three Stations of the Tokaido, followed by HOYEIDO, *and seal*, TAKEUCHI. Inside the front cover of each vol. is a title-page, with script title in blue characters on white ground, preceded by "Hiroshige Gwa," white on red seal, followed by HOYEIDO in blue, and square seal, part red, part white, reading TAKEUCHI SOMPACHI HAN. At the back of each volume is a list of proposed issues of other series by ICHIRYUSAI HIROSHIGE, followed by the publisher's full address, all in blue characters. Vol. I ends with Plate 29, MITSUKE

All the plates are in fine condition. Superb impressions, but creased in the middle, as always is the case in bound sheets. Unfortunately no date is given. A very rare authoritative edition, believed to be the first issue after all the plates were completed.

PANEL SERIES—*continued.*

192 **Tokaido Go-ju-san Tsugi Dzu Kwai.** Fifty-three Stations of the Tokaido, Figures with oblong landscapes covering upper third of the vertical plate, *incomplete*; *each sheet signed with* "HIRO" *in red diamond seal*; *publisher's seal* FUJI-KEI, FUJIOKA KEIJIRO. Ten Plates: Nos. 1, 2, 3, 4, 5, 6, 7, 10, 16, 17. Name of each Station is written on the mount (10)

In this set the artist challenges comparison with the contemporary figure artists, KUNISADA and YEIZAN. All fine sharp impressions, brilliant colour.

193 Another Ten Plates: Nos. 18, 20, 21, 25, 30, 37, 38, 39, 40, 47 (10)

194 **Maruzei Tokaido.** Fifty-five full-size lateral Plates, title in red frame with plate no. and sub-title on face of plate in black; *stamped with publisher's seal, or name* MARUZEI *in full*; *middle period*

Next to the famous set, this is perhaps the best of the full-size Tokaïdo sets. HAMAMATSU, with a black storm coming over the sea is particularly effective.

See Illustration, no. 194. *Plate* XI.

195 **Sanoki Half-Plate Tokaido.** A Series of Fifty-six Plates, an extra plate allotted to Kyoto in order to make an even number of full-size blocks, ORIGINAL EDITION, SANOKI *stamp in red on the margin of first plate, all trimmed and mounted in an album*; *middle period*

A later edition was published by KANSENDO whose black stamp was cut on the face of each plate, Sanoki stamp omitted; but the colours are very poor.

196 **Yesaki** or **Yetatsu Tokaido.** Lateral Plates, fifty-five in number, somewhat smaller than the regulation size; *each plate signed except* HODOGAYA; *publisher's stamp in black or red on face of each plate*; *in good condition, mounted in an album covered with rough silk*; *middle period*

A later edition was issued by YAMADAYA, with blocks re-drawn for NIHONBASHI, TOTSUKA, FUKOROI and GOYU STATIONS, each with black YAMADAYA stamp, two of these later prints are added to the original fifty-five, making fifty-seven in all.

197 **Tsutaya Half-Plate Tokaido.** Fifty-four half-size lateral Plates; instead of increasing the plates to make an even number this set puts Shimada and Kanaya, on the opposite shores of the Oigawa, on no. 24; *published by* TSUTAYA, *whose stamp is on each plate, bound in Japanese style, with cover page pasted inside front cover*; *a very good series but not as beautiful as the Sanoki set*; *in later series the colours are unbearable*; *middle period*

198 **Aridaya Quarter-Plate Tokaido.** Four-on-a-block Series published by ARIDAYA, whose stamp appears on Nihonbashi plate and the last plate, in addition to various seals; Kyoto has two plates to make an even block; *a very charming series in miniature, mounted in a silk-bound album*; *middle period*

PANEL SERIES—*continued.*

199 **Miniature Tokaido Sets.** (1) Eight-on-a-block Set published by YAMASHO, his imprint on first station, with HIROSHIGE signature, and on the last (56) Kyoto plate, a very dainty set characterised by conventional red clouds, *mounted in a silk-covered album*; together with (2) Twenty-on-a-block Set, believed to be the smallest ever published, *printed on three sheets*, but cut apart for mounting, with top of the original sheets on which is title and signature, *published by* JOKIN, whose stamp appears three times, once for each sheet; in order to fill the block, in addition to the usual fifty-five, views of Kamakura, Kanazawa and Enoshima are inserted after Totsuka, and two Omi Hakkei after Kusatsu, making sixty in all. This delightful little series is also characterised by conventional clouds, red or purple; *middle period*

In addition to the Tokaïdo series, in one-eighth block size, there are sets of OMI HAKKEI; TOTO KAKKEI; and NIKKO DO CHU (Route to Nikko), thirty-two prints, by the same publisher, in uniform size with the Tokaïdo, as first brought to the writer's notice by a friendly rival collector, L. E. Charnley, Esq., of Kobe, Japan.

200 **Chiushingura.** THE DRAMA OF THE FORTY-SEVEN RONINS, in a complete Series of Sixteen full-size lateral Plates, with border on which the crest, double TOMOYE, is regularly repeated on a conventional pattern, by making six plates to illustrate the Eleventh DAN or Act, the usual number of plates, eleven or twelve, is expanded to sixteen; *published by* SEN ICHI, whose stamp in black is on the face of each plate. This celebrated set, of which the eleventh plate—The Bridge and Waiting Boat in Snow, has often been reproduced, is full of dramatic power and picturesque scenes; *in perfect condition, entire margins, mounted on eight sheets; middle period* (8)

201 **Kwanto Meisho.** A very rare Set. KWANTO is the name given to the Provinces to the East of the Barrier at Osaka; it is not known how many originally appeared. Here are four: (1) Kiri furi Cascade, Province of Shimotsuke; (2) SHIMOSA, Promontory of Kou, a beautiful scene of sea and boats; (3) Inland Peaks, Kozuke Province (*faded impression*); (4) ROBEN CASCADE, SAGAMI; *published by* JOKIN; *middle period* (4)

202 **Yoshitsune Ichi Dai Dzu Ye.** Incidents in the Life of Yoshitsune; a full-coloured complete Series of Ten full-size lateral Plates, in superb condition, *each signed, with seal of* SEN-KAKUDO, some plates are numbered, some wrongly numbered, some without numbers. The Japanese authorities give the following order as probably correct: (1) TOKIWA GOZEN'S FLIGHT THROUGH THE SNOW (*see Illustration, no.* 202. *Plate* XI); (2) FENCING LESSONS FROM THE TENGU; (3) VISITING ISE NO SABURO; (4) NIGHT RENDEZVOUS WITH THE DAUGHTER OF KIICHI HOGEN; (5) COMBAT WITH SHIRAKAWA NO TANKAI; (6) DEFEAT OF BENKEI —SHIJO BRIDGE (a superb night scene); (7) KILLING OF YOICHI,

PANEL SERIES—*continued.*

LOT 202—*continued.*

SEKI-GA-HARA; (8) NIGHT ATTACK, MIKUSA YAMA; (9) SCALING THE STEEP CLIFFS OF HIYODORI GOYE; (10) THE DESCENT FROM THE REAR ON THE UNSUSPECTING ENEMY; *mounted on five sheets; middle period; very fine impressions* (5)

203 **Extra long lateral Print.** Oblong plate, 17 *in. by* 12 *in.*—View of the Drapery Shop of Taketani Sabei; *signed* ICHIRYUSAI HIROSHIGE of TOTO (Yedo), with stamp of engraver, TAKE; *middle period.* Long strips of dyed cloth are hanging out to dry, of the material called ARIMATSU (place of manufacture) SHIBORI and the text explains its virtues; probably an early instance of advertising enterprise

The largest single block of any of his works.

204 **Wa Kan Ro Yei Shu.** Virile Poems of China and Japan; Series of Five full-size vertical Plates, each with poem in Chinese, doubtless others of the series have the Japanese poems: (1) THE STURDY PINE; (2) A SNOWY DAY; (3) WISTARIA AND SWALLOWS; (4) WILD CAMELLIA; (5) MOON, CLIFFS AND SEA (one more at least is known—WILD GEESE AND MOON), *each plate signed, seals various; publisher's stamp* JO-KIN; *middle period* (5)

HONCHO MEISHO.

VIEWS OF THE MAIN ISLAND. Complete Series (as far as is known) of Fourteen full-size Lateral Plates, the first six bear the imprint MATSUBA-RADO, the others FUJI-HIKO, the same house under a different name. The earlier prints are more carefully printed, some with gauffrage; *middle period.* In this rare series (of which only six appear in the Hayashi collection, No. 1268) are many superb compositions.

205 SEVEN RI BEACH, ENOSHIMA

206 ROCK CAVE, ENOSHIMA. A grand sweeping curling wave, with gauffrage

207 APPROACH TO AKIWA TEMPLE

208 FUJI KAWA FERRY. Full View of Fuji

209 TEMPO SAN, OSAKA, *rich colours, slightly wormed*

210 ASCENT OF HORAIJI, *faded impression*

211 REFLECTED MOONS, SARASHINA

212 KANAZAWA

213 KYOMI BEACH, SURUGA

214 FUJI FROM SATTA. *A fine print in every way*

HONCHO MEISHO—*continued.*

215 HOT SPRINGS, HAKONE DISTRICT

216 NUNOBIKI CASCADE, KOBE; *rich colour, superb condition*

217 BEACH AT MAIKO, INLAND SEA; (*faded*)

218 AMA-NO-HASHIDATE — One of the San Kei, Three most Famous Views of Japan

THREE GRAND SERIES OF HAKKEI.

"EIGHT VIEWS." The Eight Views, originally subjects of Chinese poetry, were eagerly adopted and ascribed to various picturesque scenes in Japan. Wherever the locality, the themes were:—EVENING SNOW; AUTUMN TWILIGHT MOON; EVENING RAIN; VESPER BELLS; BOATS RETURNING TO THEIR BERTHS; GEESE FLYING TO REST IN THE MARSHES; THE SUN SETTING IN SPLENDOUR; CLEARING SKIES AFTER A DAY OF STORM. Kyoto praised the appropriate setting afforded by Lake Biwa, called OMI HAKKEI, Omi being the name of the province; Yedo claimed equally beautiful scenes in its vicinity; while both admired Kanazawa, the land-locked inlet in Yedo Bay. All three series may here be compared in full-size lateral plates of superb impressions from early issues.

Omi Hakkei, with illuminated poem in a square; *publisher* YEISENDO.

219 **Seta, Sunset.** The long bridge afforded a magnificent outlook; the sky is full of sunset gold; the water beautifully blue

See Illustration, no. 219. *Plate* XII.

220 **Geese at Katada.** The title theme is a mere suggestion of geese; here are a golden sky, picturesque boats, wonderful grey hills, pellucid blue water, over all the witchery of twilight

221 **Ishiyama, Moon.** Rocky wooded cliffs tower on the left, far in the distance rounded hills, partly veiled in mist, encircle the lake; a sheen of light just tinged with blue in the shadows, its broad surface divided by a mere hint of the long bridge of Seta; the sky shades from light to dark blue, out of which the full moon shines

222 **Karasaki, Evening Rain.** The famous old pine tree, its wide-spreading limbs supported by a forest of posts, is surrounded by deep blue water, and veiled in a tropical downpour

223 The same. A very rare impression in blue; *slightly wormed*

224 **Mt. Hira, Snow.** The grand slopes of Hira are thickly covered with snow, the blue of an arm of the lake is the only colour. This is perhaps the best snow of the three series

THREE GRAND SERIES OF HAKKEI—*continued.*

McCaffley

225 **Mii, Vesper Bells.** On a densely wooded hill stands Mii Temple, the mists of evening hang over the valleys; the gradations of colour, the lights and shadows are equalled by no other Ukiyoye artist

Jennings

226 **Yabashi, Returning Boats.** Boats are coming to their anchorage, some dropping their sails, others headed for the far shore, belated ones are mere blocks of white on the striated water, over all a golden cloud-streaked sky; deep blue hills stand sharply outlined against the vapour rising almost to the summit of the mountain

Rosedale

227 **Clearing Weather at Awazu.** Clear limpid atmosphere after a typhoon, white sails, blue water, curving shore line, streaks of mist, and hills grey against a last lingering glow of light

Yedo Kinko Hakkei. ENVIRONS OF YEDO SERIES. A poem is inscribed on each plate after the title; *publisher's stamp* KIKAKUDO.

Stevens B7

228 **Shibaura, Clearing Weather.** The sky is still lowering, but tinged with azure streaks, the blue water is lit with after-glow, the wave lines are in relief and tipped with white phosphorescence in the foreground, where two junks are at anchor; *slightly wormed*

Shepherd

229 **Azumasha, Evening Rain.** This exquisite print is exceedingly rare; its beauty is indescribable

See Illustration, no. 229. *Plate* XIII.

Stevens B7

230 **Gyotoku, Returning Boats.** Low marshy shore, boats with large white sails against a yellow and red sunset sky

do

231 **Ikegami, Vesper Bells.** The temple approached by a steep flight of steps, stands in a dense wood of Cryptomeria; in the background trees in blue mist contrast beautifully with the prevailing black

do

232 **Koganei, Sunset.** Fine old cherry trees in bloom line the banks of a narrow stream spanned by a rustic bridge; against the sky Fuji is clearly outlined

do

233 **Haneda, Geese.** Geese are flying down to the green rushes in blue water, a path leads to a shrine in a distant wood; sails outlined against a golden horizon

do

234 **Asuka Yama in Snow.** At the foot of the famous cherry-viewing hill, now in winter garb, peasants and a horse slowly force their way against the storm; the white pigment snow flakes have blackened with age; *slightly wormed*

do

235 **Tama River, Autumn Moon.** His masterpiece in drawing and colour, subdued greys, blue and black

The complete series is very rarely secured in such good condition.

See Illustration, no. 235. *Plate* XIII.

THREE GRAND SERIES OF HAKKEI—*continued.*

Kanazawa Hakkei. *Published by* KOSHIMURAYA HEISUKE, *stamped* KOSHI-HEI *of Shiba.* This series is even rarer than the two preceding ones.

236 **Nojima, Sunset.** The narrow entrance to the inlet, on the left a group of yellow-roofed houses at the foot of a cliff, a spur of rock on the right, an island in the distance, boats in the foreground

237 **Geese at Hirakata.** A long pine-covered strip of shore divides the inlet from the Bay, on which white sails appear, fisher-folk in the foreground, hunting shell-fish

238 **Uchikawa, Snow.** Snow covered shores of the blue inlet; in the foreground a tall tree by the roadside, along which are trudging three peasants; *a very beautiful plate*

239 **Seto, Moon.** A picturesque bridge spans the middle distance, a rounded greyish hill in the background, dark trees by a tea-house are sharply outlined against the moonlit water; no words can describe its beautiful atmosphere

240 **Koidzumi, Rain.** On a narrow road between fields two peasants in rain-coats struggle against the storm; yellow straw stacks lighten the prevailing gloom, the blue water cuts sharply against the grey hills, with shadowed trees; the nearer trees are much darker

241 **Susaki, Clearing Weather.** A rare green willow on the left shore beside yellow-thatched huts, a fringe of pines borders the sea, distant grey hills stretch far into the golden sky, a man on a raft in the foreground

242 **Otomo, Boats.** A pine-fringed shore, a rocky cape on the left, between them a big boat drifts slowly in, on the horizon many other sails are seen, the water shades into deepest blue, green fields in the foreground

243 **Shomyo, Vesper Bells.** In a boat passing by the wooded hill whence comes the sound of bells, an old woman bows in prayer; in religious feeling this suggests *Millet's* "Angelus"

See Illustration, no. 243. *Plate* III.

244 **Settsu Gekka, Snow, Moon and Flower.** A favourite series of three are here most happily presented; full-size lateral Prints of the first issue; *publisher* MARUGIN, *signed and sealed*

The SNOW subject is a shrine on a wooded island, from whence comes a green-cloaked man; *the diamond device in the foreground is absent in later issues*

MOON is the Tama River under which are fishermen

FLOWER, without any qualifying word means cherry, here shown at Koganei in beautiful pink profusion; Fuji in the background

A most charming set of the "THREE FRIENDS OF THE POET" (3)

GRAND SERIES OF FISHES.

In full-size lateral Plates, twenty in number. The artist has faithfully caught and reproduced the beautiful colours and forms of the many fish for which Japan is noted. This series is highly esteemed, especially these early impressions. The different stamps on the prints probably show that the series was issued originally in two sections; no bound volumes being obtainable, the division here made may not be absolutely correct.

FIRST ISSUE. Ten Plates in fine condition, EACH SIGNED, and all but three have publisher's stamp EIJUDO; *middle period*; *descriptions written on the mounts.*

245	TAI. Sea-bream	1	
246	AYU. Trout	3	10
247	KATSUWO. Bonito		18
248	BORA. Mullet *See Illustration, no.* 248. *Plate* XIV.	2	16
249	AWABI and SAYORI. Sea-ear and Hemirhampus Sajori	1	9
250	KURODAI and KODAI. Varieties of Sea-bream	1	12
251	ISE-EBI and SHIBA-EBI. Prawn and Shrimps	3	14
252	ASAGO and BURI	1	2
253	HOBO and KAREI. Persistethus Orientalis and Sole	1	12
254	KOCHI. Platycephalus Isidiator	2	10

SECOND ISSUE. Ten Plates, EACH SIGNED, in fine condition, four stamped with device of publisher YAMA-SHO, abbreviation for YAMAGUCHI SHOZO; *middle period*; *descriptions written on the mounts.*

255	KURUMA-EBI and AJI. Crayfish and Horse-mackerel	1	16
256	TOBI-UWO and ISHIMACHI. Flying Fish and (?)	2	2
257	SHIMADAI and AINAME. Spotted Bream and Chirus Hexagrammus	1	14
258	KANI and SABA. Crab and Mackerel *See Illustration, no.* 258. *Plate* XIV.	2	
259	HIRAME and MEBARU. Plaice and (?)	1	3
260	SUZUKI and AKADAI. Percalabrax Japonicus and Red Bream	1	12
261	KISU AMADAI: (?) and Latylus Argentatus	3	5
262	AKO: Sebastes Matsubarae	2	10
263	INADA and FUGU. Species of Seriola Quinqueradiata and Genus Tetrodon	3	8
264	KOI. Carp	6	15

GRAND SERIES OF MU TAMA GAWA.

SIX TAMA RIVERS. The six rivers of the same name in various provinces furnished another favourite set of themes for poetry and art. Often, and in many forms, do they appear in this collection, but this series of full-size lateral Prints published in the middle period by TSUTAYA is incomparably the best; *all early impressions in magnificent condition, superb colours,* with translation of poems on each mount except one.

265 **Settsu, Koromo Uchi, Cloth Pounding.** Two women pounding cloth with huge mallets; reddish-yellow roofs; autumn grass waving; far distant hills bathed in a wonderful light, except their dark summits; a delicate cloud is over the moon; a flight of geese; autumn loneliness and majestic mysterious moonlight

266 **Omi, Noji.** Noted for the bush clover; a poet with two attendants stands entranced at the vision of the reflected moon on the blue water surrounded by the reddish blossoms; purple streaks still linger in the sky; the near hills are grey, the distant ones deep blue

267 **Yamashiro, Ide.** The yellow rose grows profusely over the light green banks of this river; the poet in purple robe, on a white horse, with three attendants, pauses in mid-stream, a plate full of bright sunny atmosphere, though the shadows show the near approach of night

268 **Musachi, Chofu.** Women are washing clothes and pounding them in a mortar; the hills are very light willow green, Fuji in the background; this Tama River is near Yedo, and is the scene of autumn moon in the YEDO KINKO HAKKEI and Snow-Moon-Flower Series; here it is represented in morning light. The poem differs from the standard version, and is not translated.

269 **Kii, Koya.** Having its source in the mountains of Skokoku, near the famous Koya san shrines; the sparkling waters were considered poisonous from the ashes of KYUBI NO KITSUNE, the 9-tailed fox-woman who was buried near by; in a mountain valley pilgrims gaze at its swift running waters, one in red robes is an effective bit of colour

270 **Michinoku, Noda.** Flocks of sanderlings haunted its shores; two Court ladies, with an old guide, stand gazing at a flight of birds; the sunset glow of the sky is not excelled even in the OMI HAKKEI; the hills are pure green and lovely blue

271 **Half-plate Fish Series.** Of small size, but equally faithful to life is this Series of Fishes, *published by* TSUJI YASU, *eight signed plates, mounted on four sheets, middle period* (4) — 1 | 1 -

272 **Half-plate Fish Series.** Five lateral half-size Fish Plates of a set *published by* SEN-ICHI, *in good condition, fine colours, mounted on three sheets* (3) — 14

273 **Half-plate Sho Kuni Meisho, Views of Various Provinces.** Two half-plate Views on one undivided sheet, *published by* YAMAGUCHI, *signed*; *middle period*; SUMIYOSHI and TEMPO SAN OSAKA — - | - -

274 **Surimono.** A dragon materializing from the smoke of incense in a brazier, probably for the Dragon year 1856, *signed* HIROSHIGE, TAWAMURE GWA, "Humorous Picture" *sealed, in perfect condition* — 1 | 10

275 **Surimono, Benzaiten Playing Suguroku,** a game resembling Backgammon, *in fine condition, youthful signature* — 1 | 6

276 **Six Tama Rivers.** Narrow lateral Print in panels, resembling a miniature screen, with decorated border, *signed and sealed, middle period* — 1 |

277 **Omi Hakkei.** Half-plate Set of Eight Views of Omi; next in importance, though not inferior in beauty, to the Set published by TSUTAYA, two-on-a-block series of Plates, each with a signed poem, issued by the House of Aridaya; *in magnificent condition, beautiful colours, this set is exceedingly rare and justly prized, mounted on four sheets, middle period* (4) — 2 | 14

278 **Omi Hakkei.** SIXTEEN ORIGINAL DRAWINGS never engraved, in rough sketch and finished picture, for eight half-plate figure and landscape prints. Here the brush work of the artist, the working out of his first conception may be studied; a rarity of intense interest, *mounted on eight sheets, middle period* (8) — 9 |

See Illustration, no. 278. *Plate* XV *for the Autumn Moon Scene.*

279 **Omi Hakkei.** Eight Views of Lake Biwa; quarter-plate set, little gems, *each print signed and sealed with diamond seal, mounted on two sheets, middle period; the titles are the same as the full-size lateral set, in fine condition* (2) — 1 | 12

280 **Omi Hakkei.** Full-size vertical Plates; titles as in the standard set; figures and the view in the upper third, no poems, *each sheet signed and sealed, with stamp of* FUJI KEI, *middle period, mounted on four sheets; the figures are worthy of his rivals of the Toyokuni School; fine colour, perfect condition* (4) — 2 | 2

281 **Omi Hakkei.** Quarter-plate Set, with poem on each of the usual views; *published by* SEN-ICHI, *mounted on two sheets, middle period; a beautiful set, the best in this size* (2) — 1 | 16

282 **Omi Hakkei.** Quarter-plate Set, no poem, *published by* SANOKI, *mounted on two sheets, each print signed, middle period*; *a very fine set, slightly wormed* (2)

283 **Kanazawa Hakkei.** Eight Views of Kanazawa; quarter-plate. Titles same as the full-plate set of this locality; signature on each set in red seals, *mounted on two sheets, middle period*; *a dainty, beautiful set, soft colours, perfect impressions* (2)

284 **Kanazawa Hakkei.** Another Quarter-plate, same titles, usual signature in frame on each print; *mounted on two sheets, brilliant colouring, superb condition* (2)

THIRD DAY'S SALE.

KWA CHO, Flower and Bird Panels. *Medium Size.*

In his pictures of birds and flowers Hiroshige was especially successful. His love of poetry led him to favour particularly these subjects—many celebrated in poems inscribed on the plates. This size is usually 5 in. by 10½ in., but often slightly reduced, as some were three-on-a-block, others two-on-a-block. The signatures and publisher's stamps are so varied, that it is considered unnecessary to print them here, but they are written on the mounts; *all in fine condition, unless otherwise described; middle period.*

Sands	285	Wild Geese Flying Across Full Moon and Clouds. The seal is the curious Baka, "Fool" seal, composed of a play on the words Uma, or Ba, and Shika or Ka, meaning respectively "Horse" and "Deer," pictorially outlined. This seal was used either in a spirit of modesty, or to avert the wrath of the gods from such perfect work! With translation of poem	2	12
Wilson	286	Purple Magnolia and Horn-Bill	1	3
do	287	Camellia and Bird *See Illustration* 287, *Plate* xxiv.	1	10
Stirling	288	Ducks in Winter	1	10
Thomas	289	Swallows *See Illustration* 289, *Plate* xxiv.	1	4
Gibson	290	Bird on Wistaria, with signed poem	1	7
Leland	291	Japan Pink, with translation of poem	1	10
Sands	292	Iris and Kingfisher, *beautifully mellowed colour*	1	14
Tregaskis	293	Long-tailed Bird and Azalea *superb colouring*	4	6

KWA CHO. FLOWER AND BIRD PANELS—*continued.*

13	294	PEONIES, with gauffrage, *fine impression*	Tregaskis
1 12	295	WILD CHERRY AND GREEN BIRD, with gauffrage	Wilson
1 12	296	PARROQUET AND GRAPE-VINE, on yellow ground	Yamanaka
1 8	297	CUCKOO AND MOON, *in superb condition*	do
1 5	298	CONVOLVULUS, *a most beautiful composition*	Wilson
3 5	299	QUAIL AND POPPY, *a celebrated plate* *See Illustration no.* 299. *Plate* X.	do
3 3	300	HOLLYHOCKS, CAMELLIA AND PEONY, on grey background, *superb condition* (3)	Fletcher
2	301	HYDRANGEA AND GREEN BIRDS	Sands
4	302	COMMON COCK, in snow	Yamanaka
4	303	AUTUMN VINE AND BIRD	Tregaskis
2	304	Set of Three (3)	Yamanaka
3	305	Set of Two—WILD GEESE AND MOON, WHITE PLUM, on blue background (2)	do
1 11	306	Set of Five—SHISHI (Lion) AND PEONY, DOGS AND ROSES, WILD BOAR AND BUSH CLOVER; RABBITS AND MOON; PHEASANT AND FERN; published by FUJI HIKO, *in fair condition* (5)	Sands
2 8	307	WILD CAMELLIA, and KINGFISHER AND IRIS, *perfect condition* (2)	Wilson
3	308	AUTUMN FLOWERS AND STORK, with gauffrage, *perfect condition*	Orange
1 2	309	CONVOLVULUS (slightly damaged); FALCON AND SPARROW; SWALLOWS AND IRIS (3)	Gibson
2 2	310	PERSIMMONS AND GREEN BIRD, *a gem*	Tregaskis
2 18	311	BAMBOO AND SPARROW *See Illustration* 311. *Plate* XXIV.	Orange
2 2	312	IRIS AND KINGFISHER, *perfect impression*	Wilson

Kwa Cho, FLOWER-BIRD PANELS, THREE-ON-A-BLOCK, VERTICAL PANELS. *Middle Period.*

2 2	313	Set of Three—HAWK, WILD GEESE AND PHEASANT, *mounted on one sheet, signed and sealed*	Frankau
2 2	314	Set of Three—HOLLYHOCK, YELLOW ROSE, WILD CAMELLIA, *signed and sealed, mounted on one sheet, mellowed impressions*	Lawton

KWA CHO. FLOWER AND BIRD PANELS—*continued.*

Wilson

315 Set of Three—CANARIES, WILD DUCKS, COCK AND HYDRANGEA, *signed and sealed, middle period, in good condition* 1 4

Yamanaka

316 Set of Four—PASSION VINE, WISTARIA, CARP ASCENDING STREAM, PHEASANT AND PINE, publisher's stamp MARUGIN, *each signed, in varying stages of preservation* 1 10

Orange

317 Set of Three—SANDERLINGS AND WAVES, SPARROWS AND ROSE, RED-BILL AND CAMELLIA, publisher's stamp SANOKI, *signed and sealed, one slightly trimmed* 2

Gregarkis

318 Set of Three—SNOWY BAMBOO, ASTERS, DUCKS IN SNOW: *each signed and sealed* "TOKAÏDO," a name adopted after the fame acquired by his Tokaïdo set, *in perfect condition* 1 14

Yamanaka

319 Set of Three—SNOWY CAMELLIA, IRIS, CUCKOO AND MOON; *in superb condition, each signed and sealed respectively,* ICHIRYUSAI, HIRO, *and* TOKAÏDO; originally two were from the same sheet, as shown by the colour on the middle sheet 2 2

Kwa Cho.

FOUR-ON-A-BLOCK SIZE; *published by* KAWA SHO; the stamp was often on only one section of the sheet, so three of the divided prints would have nothing to indicate the publisher; *middle period.*

Orange

321 Set of Four, in two undivided original sheets—RED-HEADED CRANE AND WAVES, KINGFISHER, DUCKS, GOOSE; *in superb condition, with gauffrage, each signed, one section with* KAWA-SHO, *publisher's stamp, others with various seals as described on mount* 1 16

Lawton

322 Another Four, divided in two sections, each with publisher's stamp, KAWA-SHO and SHO YEIDO, *both sections signed, in superb condition* 1 12

Stirling

323 Another Four, each section separate, *cut in trimming, fair condition; signed and sealed* KAWA SHO 17

Lawton

324 Another Four, *fine colour, but slightly damaged; signed, with* KAWASHO *seal* 1 1

do

325 Another Four, two of the original issue, two of later issue 1 2

Sands

326 **Kwa-cho.** HALF-PLATE LATERAL PANEL—TWO BIRDS ON A MAPLE BRANCH, *in superb condition, signed, with* SANOKI *seal* 1 6

FAN PRINTS.

Many artists of the Ukiyoge School lavished their skill on prints of a shape suitable for use when mounted as Fans. There were two shapes: one for the UCHIWA, non-folding round fan; the other, the OGI or folding fan. For convenience the Japanese term will be adopted in description.

Ogi Fan Prints.

A series was published by MATSUBARADO (the publisher of many of the finest Kwa Cho), measuring 14 in. by $6\frac{5}{8}$ in., extreme dimensions, each with a poem, signed, with gourd-shaped publisher's seal, usually MATSUBARADO, occasionally the alternative name FUJI HIKO. *All the following numbers of the series are in good condition, rich colour, fine impressions.*

327 **Ducks and Bamboos in Snow.** The background is sky-blue against which white snow flakes are sharply defined, the variegated plumage of the ducks is beautifully rendered
See Illustration, no. 327. *Plate* XVI.

328 **Iris and Cuckoo.** Blue, green and a touch of red are the only colours, the bird in flight is thoroughly Japanesque

329 **Passion Vine and Sparrow.** Purple, green and brown against a rosy background, *slightly mellowed*

330 **Birds and Wild Cherry.** The gracefully drooping branches full of pink blossoms, with gauffrage, make a very effective print

331 **Wild Camellia and Red-bill.** Another very effective composition

332 **Butterfly and Pæonies.** The yellow butterfly is contrasted with a green shading to blue background

333 **Toto Hakkei. Asakusa,** Sunset. The same publisher, FUJI HIKO, issued this series unfortunately incomplete; this print, with surrounding margin entire, is in superb condition, against a rosy sky, with white gauffrage, the temple buildings stand sharply out, white-sailed boats pass along the river, *one of the finest of this series*

334 The same. **Takanawa,** Autumn Moon, *a fine print in perfect condition*

335 The same. **Shinobazu,** Geese. Another fine sunset effect

Uchiwa Fan Prints.

A Fan-seller, under the house name of DAN SEN DO (DAN SEN is the Chinese pronounciation of the characters for UCHIWA), issued many series, of which only a few odd prints in poor condition could be obtained, over the seal of the publisher is the signature, and the sub-title is similarly printed over the title in seal form.

Yamanaka

336 **Sho Kuni Meisho.** CATCHING FIREFLIES ON THE UJI RIVER; *a very fine print, slightly damaged* — 2 | 2

Gibson

337 The same. ARASHI YAMA — | 16

Gregarkis

338 The same. Night Ascent of Hakone Pass, a fine design, fine black and greys, lit with the flare of torches carried by the coolies — 3 |

Gibson

339 The same. Entrance to Enoshima — 1 | 10

Gregarkis

340 **Sho Kuni Sho Kei,** TONEGAWA. Another series by the same publisher, printed entirely in blue, very pure colour, but all of the series in poor condition — 2 | 2

do

341 The same, HANEDA. A fine View of boats and water — 2 | 2

do

342 The same, KANAZAWA. A Sunset View of the picturesque inlet — 3 |

Fletcher

343 **Yeto Meisho,** O CHA NO MIZU. By the same publisher — 1 | 2

Wilson

344 **Ariwara Narihira.** One of a set of the Six Tama Rivers, *publisher unknown, signed, in good condition* — 1 | 11

do

345 **Planting Rice at Fu Chu.** A blue print, Fu Chu was a station on the Tokaïdo; *possibly this is one of Tokaïdo set; early period* — 5 | 5

do

346 **View of Fuji from Miho Beach.** One of a set of Sho Kuni Meisho, with stamp of publisher SANOKI, all blue, *aizuri* is the native name for these blue monochromes — 9 | 15

Oranga

347 **Ryogoku Boating.** One from a set of Yedo Meisho, Outings of the Year, *a perfect print, and very sharp impression* — 2 | 10

do

348 **Morning Scene.** Three Girls on a bridge, with the river and far shore half hidden in mist, *a very fine impression, slightly damaged; stamped* MARUKYU — 2 | 4

Two of the Set of THIRTY-SIX VIEWS OF FUJI, issued by MARUKYU, in UCHIWA shape, if the two following nos. are fair specimens of the series, it must have been of rare excellence. Each bears a *Tiger* stamp without any numeral, if it is a seal date it is 1842, but it may be the engraver, TORA.

349 **Fuji from Satta Point.** A fine composition, the near hills are only a faint outline owing to mist, but Fuji rises clearly above it; *signed and sealed*

350 **Fuji from Koganei Bank.** The illustration cannot convey the charm of colour, the deep blue of the stream, the rich green of the banks, the rosy glow of the sky against which are white blossoms, *in very fine condition*

See Illustration, no. 350. *Plate* XVI.

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351 **Red and White Camellias.** This print retains the marks of the fan sticks from which it has been removed; a white flower in gauffrage on yellow ground is balanced by a smaller red bloom; *signed, sealed, stamped* MARUZEI, *seal-dated* RAT-URU (*intercalary 2d mo.*), 1852

NARROW PANELS.

Tanjaku is the name in Japanese of narrow slips on which poems were written. Five-on-a-block was the usual form. To the poet-artist these panels were most attractive, and numerous examples are known.

352 SET OF FOUR **Tanjaku.** Flower-bird Panels, with poems on some uniformly mellowed, *each signed, middle period*

353 FIVE **Tanjaku.** In fine condition, Flower-bird Panels, *each signed, middle period*

354 FIVE **Tanjaku.** In perfect condition: four Flower-bird subjects, one Carp in water, *middle period*

355 FOUR **Tanjaku.** In perfect condition, variously sealed, *middle period*

356 SIX **Tanjaku.** Two Figure Pieces; one Deer; one Otsu-ye; two Landscapes, *in very fine condition*

ENVELOPES.

The skill of artist and engraver was also expended on the stationery of the period, and daintily embellished envelopes were printed.

Orange

357 **Otsu-ye** ENVELOPES. Set of Eight with cover title, signed and sealed ; the designs are after the well-known Otsu-ye, the School of Matahei ; *in perfect condition* 1 6

do

358 **Kwa-Cho** ENVELOPES. Five daintily coloured Flower-bird Envelopes, with gauffrage, *in perfect condition, signed and sealed* (5) 1 4

Lawton

359 The same. Another series of five ; *signed and sealed* (5) 16

Orange

360 ORIGINAL DRAWING. Three sheets on thin paper, each divided into three panels, making nine small panels for a projected set, illustrating the drama "YOSHITSUNE SEN-BON ZAKURA" ; fine spirited pictures, of great interest to students of brush work ; methods of correcting the drawing are here exemplified, *middle period* (3) 15

Jameson

361 ORIGINAL DRAWING. One sheet divided for three panels of a Set of TOTO MEISHO ; very beautiful work, not known to have been re-drawn and published. Ryogoku, Asakusa and Yoshiwara are the subjects, *each panel signed, middle period* 5 8

Tregaskis

362 ORIGINAL DRAWING. One sheet divided for five panels of a Set of SHO KUNI SHO KEI, Views of many Provinces ; *titles on the mount, each panel signed, middle period* 1

Lands

363 ORIGINAL DRAWING. Three sheets, each divided into three panels, nine in all, of YEDO MEISHO, *each panel signed, middle period* (3) 4 4

do

364 ORIGINAL DRAWING. Three sheets divided into panels, nine in all, of a series illustrating the drama "SUGAWARA DENJU TENARAI KAGAMI," *each panel signed, middle period* (3) 3 8

do

365 ORIGINAL DRAWING. One sheet, three panels of Birds, *each signed, middle period* 2 4

Jameson

366 ORIGINAL DRAWING IN COLOURS, for panels of the three-on-a-block size, *each panel signed.* Subjects : Man and bonfire ; Branches of trees ; and The Badger and the trap 2 6

Tregaskis

367 ORIGINAL PAINTING ON SILK. Half-plate size landscape, *signed and sealed ; the silk is of a beautifully mellowed tone* 5 5

~~368~~ ORIGINAL SKETCHES IN COLOURS. These hasty drawings on thin paper, with very little colour, seem to be studies carelessly executed, and put aside unsigned. Like the "Daily Exorcisms" of Hokusai they were preserved, and need no signature to identify the artist

2 2 369 A Woman Bowing. Sumi Sketch, $9\frac{1}{2}$ in. by $11\frac{7}{8}$ in., with washes of red to indicate the under garment Yogashis

See Illustration, no. 369. *Plate* xvii.

2 . 370 Two Women, one striking the other with her sandal, illustrating an incident in Japanese history Orange

1 1 371 **Fuji Yama** from a river side Yamanaka

2 372 Man on a Raft, maple leaves falling around him Orange

1 1 373 Poet by a Stream Bateson

1 1 374 **Daikoku**, leaning on his bag of rice receiving Mr. and Mrs. Rat; the genial humour of the god's face is wonderfully delineated Jameson

1 14 375 Swallows in Flight. Instinct with life; a fine effect in blacks with a touch of red Orange

3 4 376 Two Figures. Slight washes of blue, green, yellow and red relieve the varying blacks Agnew

See Illustration, no. 376. *Plate* xvii.

2 377 Original Drawings. Four Half-plate Drawings for set of Yedo Meisho, *mounted on two sheets, each signed, middle period* Orange

8 18 378 Original Drawing. One sheet, on which are original drawing by Hiroshige and one signed Shigenobu, with seal date 1857; placed together for comparison Lando

See Illustration, no. 378. *Plate* xxiii.

4 18 379 Original Drawings. One sheet similar to the foregoing Bateson

5 5 380 Original Colour Sketches. An Album containing Twenty-four Colour Pictures mounted as a continuous sheet (ori-hon), with Ichiryusai seal on the first sheet. The subjects are: (1) Pine branches; (2) New Year decorations of leaves; (3) Red-headed crane; (4) Oni Nembutsu, Praying Demon; (5) Sea and cliff; (6) Dogs at play; (7) Fish; (8) Geese; (9) Plum branch and cha-no-yu utensils; (10) Chidori swimming; (11) Lotus Flower; (12) Toys; (13) Cat; (14) Horse; (15) Old Woman admiring a diminutive plum-tree; (16) Fuji Yama; (17) Badger and moon; (18) Okame, or Otafukusan; (19) Daruma; (20) Woman under umbrella; (21) Puppets; (22) Mice; (23) Crab; and (24) Rook; *these wash drawings were doubtless preserved by a pupil, some of them are very fine* Lando

NIHON MINATO TSUKUSHI.

Harbours of Japan, complete in ten full-size lateral plates, all in fine condition, has many strikingly effective plates. Published by Maruzei, whose stamp appears usually on the margin ; *middle period.*

Orange

381 **Yedo Bashi.** A sunrise scene, Fuji's white cone seen above intervening mist ; *slightly wormed* 1 8

Hellier

382 **Nakasu.** One of the inlets of Yedo Bay, only sails of boats are seen above the marshy bank 14

Jennings

383 **Shinagawa.** The bay stretches far away under a perfect moonlight sky ; the lanterns are marked with device of publisher and artist ; margin entire, *superb condition* 5 10

Jamieson

384 **Tepposu.** Another inlet of the bay ; *colours too bright ! margin entire* 1

do

385 **Aji Kawa Guchi.** Then, as now, Aji River at Osaka was the harbour for the large junks plying on the Inland Sea ; *slightly wormed, but otherwise fine impression* 1 1

do

386 **Marugame.** Sanuki Province, almost land-locked, is a fine harbour, *very pleasing colour* 1 1

Hellier

387 **Muronotsu.** Harima Province ; one of the large junks is just leaving the harbour, the crew are raising the huge sail 17

Gregorkis

388 **Uraga.** A superb snow scene ; the contrast between leaden sky and blue water is most effective 4

Jennings

389 **Shimizu.** In Suruga Province ; a beautiful green spit of land with picturesque pines divides the picture 1 1

Gregorkis

390 **Shimonoseki,** at the entrance to the Inland Sea, was a favourite anchorage for the night ; visitors from the shore are seen in small boats coming to the large junks at anchor, other junks under sail, fill the plate ; *in superb condition, margin entire* 2 2

SURIMONO YEDO MEISHO.

The following prints, lots 391 to 394, are believed to be unique—as diligent search for years failed to discover any others. Lateral panels 20 in. by 7½ in., on paper usually selected for surimono ; the colour is very sparingly applied. Signature is in a seal, and the title of each view is in a stamp. The light colour, delicately impressed, makes a most beautiful picture.

Orange

391 **Azuma Mori.** In the foreground a river with cherry-trees lining its banks, near it the Azuma Woods with its temple buildings, the distant hill in light blue colour-block 1 18

SURIMONO YEDO MEISHO—*continued.*

392 **Ogi Ji.** Temple at Ogi, a typical garden with miniature bridges, full of flowering shrubs, rocks and mounds

393 **Goten Yama.** A dainty view of the Picnic Grounds, the bay with its sails in the background, *slightly rubbed*

394 **Nakagawa Guchi.** An inlet on which are two large boats and many small ones ; a tea-house or a guard-house flanks the entrance

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395 **Kakemono-ye,** SHISHI AND CUB. The fabled lion, or SHISHI, was said to throw her young down a cliff, to test its strength ; if it could not climb to safety it was left to die. In this kakemono-ye, the subject is excellently portrayed ; on a ledge of the rocks, around which red peonies are growing, stands the mother, anxiously watching the efforts of the cub, clinging desperately to the steep sides of the cliff, *signed, sealed, stamped* TSUTAYA, *in perfect condition* ; *middle period*

396 **Falcon on Snowy Pine.** Kakemono-ye, large size double vertical. On the limb of a gnarled old pine, thickly covered with snow, is perched a falcon ; on the grey background appear snow flakes ; a magnificent plate, *signed and sealed, with stamp of* SANOKI, *publisher* ; *middle period*

397 **Saru-Hashi,** MONKEY BRIDGE, by moonlight. A kakemono-ye, large size print, formed by joining two full-sized vertical plates, as blocks of the requisite size were unobtainable ; *a perfect impression, in magnificent condition, published by* TSUTAYA ; *middle period*

See Illustration 397. *Plate* XVIII.

This print is recognized as one of the finest landscape plates of the UKIYOYE SCHOOL. Of the several impressions which have come under observation this is the finest. Usually a little of the plate has been trimmed in mounting ; this is believed to be full-size, measuring $28\frac{7}{8}$ in. by $9\frac{7}{8}$ in.

398 **Kakemono-ye,** SNOW GORGE. No title appears on this companion piece to the foregoing, but it is doubtless a view of the Fuji Kawa in winter ; *a very sharp impression, rich colour, published by* SANOKI

See Illustration 398. *Plate* XVIII.

The Japanese believe that there was a third print of Cherry Blossoms, making a SETTSU GEKKA, Snow, Moon and Flower series, but none has been found.

399 **Kakemono-ye.** A print illustrating a poem by SUGAWARA MICHIZANE, under the name TEMMANGU ; the poem is white on a blue panel, is shown against the flowering branches of a plum tree, under which is the poet seated on an ox, *signed, stamped* SANOKI *in red* ; *middle period*

400 **Kakemono-ye.** Falcon on pine and rising sun, similar to the falcon on snowy pine but without snow, and with the half-disc of the rising sun at top, *signed, sealed, publisher's stamp* MARUGIN, *seal dated* OX—9, 1853

The Sixty-nine Stations of the Kisokaido, the inland route between YEDO and KYOTO. Complete in Seventy Plates. An important Series of Masterpieces, Forty-seven Plates by HIROSHIGE and Twenty-three by KEIZAI YEISEN.

Fine impressions of the original edition are most rare. No bound volume could be found; but these full-size lateral plates (except where noted below) are in exceptionally good condition, with superb colouring. It is believed that never before has a complete series been offered in any auction room.

401 **Nihon Bashi.** As in the TOKAIDO SERIES, this is the starting point, and is not counted as one of the stations. With such numerous plates the work seems to have been divided between two publishers, TAKE-UCHI-HOYEIDO issuing YEISEN'S work and some of HIROSHIGE'S, ISE IRI-KINJUDO issuing the others; *signed* YEISEN, *sealed* TAKE-UCHI-HOYEIDO (*No.* 1)

In this plate the rising sun appears, and from internal evidence it is believed to be the original edition; the second printing, slightly inferior, issuing from the publishing house KINJUDO. Note the name TAKE-UCHI on the umbrella.

402 The same, two impressions. On one the inscription on the umbrella reads: ISE IRI IKENAKA, considered to be the second edition; on the other the umbrella inscription is again changed to YAMA SHO HAN (of) NAKA BASHI, the third edition, no signature on either; *seals the same as the foregoing* (2)

Several works of HIROSHIGE have been re-issued by publishers different from the publishers of the original edition. In every instance the printing and colouring are less attractive, and such later editions doubtless led to the ascription of work to the second HIROSHIGE.

403 **Itabashi Station,** by YEISEN. A typical scene on the highway; *sealed* HOYEIDO, *no signature* (*No.* 2)

Of all YEISEN'S landscape work known to the writer, he seldom reaches the power shown in the plates contributed by him to this set.

404 **Warabi Station,** by YEISEN. Showing a ferry boat with its load of travellers and a pack horse crossing the Todo River, challenging comparison with HIROSHIGE'S TOKAIDO VIEW OF KAWASAKI; *sealed* TAKE-UCHI, *not signed* (*No.* 3)

405 **Urawa Station,** by YEISEN. In the foreground a peasant leads a pack horse, while a traveller with an attendant porter leisurely plods along. In the background is the volcanic Mount Asama, with smoke issuing from its crater; *signed* YEISEN, *sealed* TAKE-UCHI-HOYEIDO (*No.* 4)

406 **Omiya Station,** by YEISEN. Fuji appears in the background; in the foreground a traveller, carried in a KAGO, journeys comfortably. Cherry trees are in full bloom; *sealed* HOYEIDO, *no signature* (*No.* 5)

A most attractive composition and colour scheme.

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

407 **Ageyo Station**, by YEISEN. In front of the humble rest house peasants are winnowing rice; near by is a Shinto shrine; on the white paper flags appear the name of the shrine, alternating with "TAKE-UCHI-HOYEIDO"; *signed* KEISAI, *sealed* TAKE-UCHI (*No.* 6)

It was a favourite device of the landscape artists to substitute their names, or publishers' name and crests, for the ordinary inscriptions on banners, sign boards, etc.

408 **Okegawa Station**, by YEISEN. Another rustic scene; a farmer getting a light from the fire-place, while his wife is stripping rice from the stalk. Of her a traveller enquires his way; another man, on horseback, turns to enjoy the view over "Hiro" Moor; *sealed* HOYEIDO, *not signed* (*No.* 7)

The absence of signature from so many of Yeisen's plates may be accounted for by his careless habits--due to his love of SAKÉ!

409 **Konosu Station**, by YEISEN. In the distance peerless Fuji emerges from the mist as fresh as when it miraculously appeared after an eruption, hence the sub-title: "FUKI-AGE, "Erupted" Fuji; *sealed* HOYEIDO, *no signature* (*No.* 8)

410 **Kumagaya Station**, by YEISEN. The road here traverses an embankment between valleys, called the 8 CHO (a cho is 360 feet) embankment; *sealed* TAKE-UCHI, *signed* YEISEN (*No.* 9)

411 **Fukaya Station**, by YEISEN. A place of some importance this, with hotels and houses of entertainment. In the misty night a group of damsels are guided by a servant girl with a lantern, whose rays lighten a segment of the block, while a dark block throws the rest of the plate in shadow, except for the dazzling white of the girls' faces. A daring and striking effect; *sealed* HOYEIDO, *not signed* (*No.* 10)

In the second edition the distinction between the light and shade is less marked; in the third edition there is no distinction, and the houses in the distance hardly appear.

412 **Honjo Station**, by YEISEN. Crossing of the Shinryu River. Part of the river is spanned by a plank and post bridge, over which a DAIMYO cortège is passing; the deeper section of the stream requires ferry boats. Yellow, orange and blue hills fill the horizon; *no signature, no seal, except the Plate number in red* (*No.* 11)

413 **Shimmachi Station**. With this plate commences HIROSHIGE'S contributions to the series in one of his best colour schemes. A wonderful golden glow gives warmth to the whole picture, and the gradations of colour in the clouds and sky are faithful interpretations of the superb atmospheric effects in Japan; *signed* HIROSHIGE, *sealed* ICHIRYUSAI, *publisher's seal* KINJUDO (*No.* 12)

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

414 **Kurakano Station**, by YEISEN. A domestic scene by the bank of the Karasu. Naked urchins are playing in the water of a small irrigation canal; a woman scrubbing a cooking utensil; another sipping tea in a booth; *signed* YEISEN, *sealed* TAKE-UCHI-HOYEIDO (*No.* 13) — 1

415 **Takasaki Station**, by HIROSHIGE. View of a river winding round a green hill, with a blue mountain in the background; in the foreground a peasant is bowing to two travellers. Perfect impression; *signed* HIROSHIGE, *sealed* ICHIRYUSAI, *publisher's seal* HOYEIDO (*No.* 14) — 2 2

416 **Itabana Station**, by YEISEN. This plate needs no description, as the illustration conveys its wonderful charm, except for the rosy horison which accentuates its snowy lustre. YEISEN, when at his best, was capable of grand work, and is the peer of HIROSHIGE; *sealed* IKENAKA ISEIRI, *not signed* (*No.* 15) — 1 18

See Illustration, no. 416. *Plate* XIX.

A peculiar feature of the plate is that the title is in HIROSHIGE'S script; this, with the absence of any signature, might cause confusion were the style not unmistakably YEISEN.

417 **Annaka Station**, by HIROSHIGE. On a narrow road between green hills a DAIMYO'S cortège passes along. One of the least satisfactory plates, but instinct with the colouring of early spring; *signed* HIROSHIGE, *seal* ICHIRYUSAI, *publisher's seal* KINJUDO (*No.* 16) — 1 2

418 **Matsuida Station**, by HIROSHIGE. A Print in which blue and spring-green are the prevailing colours. Along a hill side are travellers and pack horses; a tiny wayside shrine with its votive flags stands beneath an old tree; an orange glow lights up the background; *signed* HIROSHIGE and ICHIRYUSAI *in seal*, KINJUDO *seal* (*No.* 17) — 1 10

419 **Sakamoto Station**, by HIROSHIGE (?). Along the side of a narrow rapid stream, probably an artificial channel to bring water to the village, is a row of small houses with blue, yellow and slate roofs; at the back a sugar-loaf hill, green streaked with brown, covers the greater part of the block; *sealed* ISEIRI (*No.* 18) — 1

In the absence of signature it is difficult to rightly determine the artist. Like No. 16, the title is HIROSHIGE script, and while the picture may be YEISEN, we place it as HIROSHIGE.

420 **Karuizawa Station**, by HIROSHIGE. We have here one of the grand gloomy night scenes which were so inimitably portrayed; a huge bonfire lights up part of a tree; one coolie is lighting his pipe, another takes a light from the pipe of a traveller astride a pack horse. The lantern attached to the saddle lights up the face of the rider. A superb print in technique and condition; *sealed* — 2 10

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

LOT 420—*continued.*

TAKE-UCHI. The lantern bears the name ISEIRI, and the cloth passing under the horse has KINJUDO'S device; *signed* HIROSHIGE, *followed by a rare seal,* TOKAIDO, *similar in sound to the name of the series which brought him fame. The* "DO" *means* "*hall,*" *instead of* "*road*" *or* "*highway*"; *a punning adaptation* (*No.* 19)

In later editions the contrast between the lighted parts and the other parts of the picture is hardly discernible.

421 **Kutsu Kake Station**, by YEISEN. Here is YEISEN'S best rain storm, a fit companion to any of HIROSHIGE'S rain scenes; *signed* YEISEN, *seal* TAKE-UCHI HOYEIDO (*No.* 20)

See Illustration, no. 421. *Plate* XIX.

422 **Oiwake Station**, by YEISEN. Here the highway skirts the base of Mt. Asama, a reddish brown rugged mass, with no vegetation except a few stunted trees; the rain falls in torrents, porters hurry with their loads; in the foreground a laden pack-horse and his master struggle against the downpour. A superb picture, reminiscent of Hokusai's "RED FUJI"; *in perfect condition except for slight damage along the crease in the middle*; *not signed, sealed* TAKE-UCHI (*No.* 21)

Later editions omit the rain block! On the horse-trappings appear the devices of TAKE-UCHI and KINJUDO.

423 **Odaii Station**, by HIROSHIGE. This plate is full of sunshine, the clear sky, streaked with purple, lights up the crimson leaves on a small maple, four pilgrims stand by the blue waters of a brook running through a moor covered with SUZUKI, the autumn grass; *signed and sealed, publisher's seal* KINJUDO (*No.* 22)

424 **Iwamurata Station**, by YEISEN. A horrible scene: blind masseurs fighting, man is out of harmony with the summer calm of the environment; *this plate is signed* KEISAI, *sealed* TAKE-UCHI (*No.* 23)

425 **Shionada Station**, by HIROSHIGE. A perfect landscape, hills, stream and trees, the sky suffused with the after-glow of a summer's sunset, while darkness falls heavily on the distant hills; in a thatched house coolies nearly nude are resting, a group of three chat together as they walk; *signed* HIROSHIGE, *sealed* ICHIRYUSAI KINJUDO (*No.* 24)

426 **Yawata Station**, by HIROSHIGE. A misty summer morning, a hamlet among bamboos bordering a stream, and peasants starting out for their various occupations; *an unusually fine impression*; *signed* HIROSHIGE, *seals* KINJUDO and UTAGAWA (*No.* 25)

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

427 **Mochizuki Station**, by HIROSHIGE. A row of rugged gnarled pines line the road, and are dimly visible in the valley beyond, the full moon lights up the scene except in the deep blue at the base of the hills; *signed* HIROSHIGE, *seals* KINJUDO ICHIRYUSAI (*No.* 26) 4

Another of the superb moonlight views.

428 **Ashida Station**, by HIROSHIGE. A very odd plate; the green, blue and red-brown blocks are in continuous sheets, except where the grey road cuts into the green block, resembling stage scenery as it projects in successive planes from the wings, the effect however is not unpleasing; *signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 27) 1 8

429 **Nagakubo Station**, by HIROSHIGE. A wonderful print, moonlight and mist; *indescribably fine*; *signed* HIROSHIGE, *seals* KINJUDO, ICHIRYUSAI (*No.* 28) 10 10

See Illustration, no. 429. *Plate* XX.

430 **Wada Station**, by HIROSHIGE. A mountain pass, the road ascends nearly to the top, cuts between two peaks, here snow-covered, and then descends out of sight; *plate slightly rubbed*; *signed* HIROSHIGE, *seals* KINJUDO, ICHIRYUSAI (*No.* 29) 1 1

431 **Shimono Suwa Station**, by HIROSHIGE. After the strenuous day in crossing Wada Pass, this station on Suwa Lake, with its natural hot baths, is a delight to the traveller; an interior view of the inn shows a dinner party and the ever present bather; the blue and black sliding door is covered with KINJUDO'S device, note the stones placed on the roof to keep the bark roofing from being blown off by gales; *a very sharp impression*; *signed* HIROSHIGE, *seals* KINJUDO, ICHIRYUSAI (*No.* 30) 2 10

432 **Shiojiri Toge**, by YEISEN. This is a pass leading away from Suwa Lake depicted covered with ice; in the foreground travellers are admiring the unusual sight of men and horses crossing the ice, the surrounding hills are snow-covered, and Fuji appears in the background; *a masterpiece in superb condition*; *signed* YEISEN GWA, *sealed* TAKEUCHI-HOYEIDO (*No.* 31) 1 12

433 **Semba Station**, by HIROSHIGE. A delicate summer scene, the dainty colouring of the sky with a wraith-like cloud over the moon cannot be seen in the reproduction. Another celebrated plate; *signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 32) 12 10

See Illustration, no. 433. *Plate* XX.

434 **Motoyama Station**, by HIROSHIGE. In a gap between two hills a huge tree has fallen across the road, the wreckage of a typhoon, temporarily propped up, under it sit two sawyers, smoking; *signed* HIROSHIGE GWA, *seals* ICHIRYUSAI, KINJUDO (*No.* 33) 1

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

435 **Atsukawa Station**, by HIROSHIGE. Again a comfortable inn is found after the mountain climb, here are the various travellers resting; interesting in itself, it is most valuable for the bits of information on the sign-boards; *signed* HIROSHIGE, *seals* KINJUDO, ICHIRYUSAI (*No.* 34)

On the sign-boards are the names of the engraver MATSUSHIMA FUSAJIRO and printers MATSUMURA YASUGORO and KAMETA ICHITARO; there is no date. The number of the plate, instead of being in a red seal, as on all the other plates, is on the horse cloth.

436 **Narai Station**, by YEISEN. The highway ascends a steep path, at the top the inevitable rest-house is called the SOUVENIR TEA HOUSE, where local products can be bought, a group of travellers are resting, on the roofs are many stones, for the mountain winds are fierce; *a remarkably fine impression, good colour; not signed, sealed* TAKEUCHI and HOYEIDO (*No.* 35)

437 **Torii Toge**, by YEISEN. The top of Torii Pass, two peasant women are resting under a tree, two travellers sitting down are gazing at the distant shrine and having a smoke; *creased and slightly wormed; signed* YEISEN, *sealed* HOYEIDO (*No* 36)

438 **Miyanokoshi Station**, by HIROSHIGE. The finest picture of mist and moonlight of any known print; the poetry of calm moonlight softened by the mists of the valley is faithfully represented, only an artist-poet could thus fix indelibly the evanescent scene; *signed* HIROSHIGE, *seal* ICHIRYUSAI. (*No.* 37)

See Illustration, no. 438. *Plate* XXI.

439 **Fukushima Station**, by HIROSHIGE. A place of some importance; the picture shows the entrance to the town between green banks through a barrier gate and a guard house, the blue and green are rich colours, grand old trees project on either side of the road; *signed* HIROSHIGE, *seals* KINJUDO, ICHIRYUSAI (*No.* 38)

440 **Agematsu Station**. The scene depicted is a famous waterfall just on the outskirts of the town; as in some of Hokusai's cascades the water pours in a solid sheet, with colour gradation from white to deep blue, the effect of splashing spray has been produced by spattered pigment, which has turned black; a traveller stands gazing as his porter points to the fall; *signed* HIROSHIGE, *seals* UTAGAWA and KINJUDO (*No.* 39)

Perfect condition, except for discolouration of the spray.

441 **Suwara Station**, by HIROSHIGE. A sudden shower, coolies rush to the tea house for shelter, in the misty background a horseman and attendant pull straw mats over their heads as protection from the rain; in the tea house one of the travellers takes the opportunity to write on the smooth wooden post; *fine impression, slightly wormed; signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 40)

FOURTH DAY'S SALE.

HIROSHIGE.

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

LOT 442.

Wilson

Nojiri Station, by YEISEN. The torrent of the Ina River rushes through a deep cleft in the rocks, above it a lofty single span bridge rises high over the water from solid rock abutments, beyond are distant blue hills, and to the left are dimly seen a flight of steps, the approach to a lofty shrine; *slightly wormed*; *signed* KEISAI, *sealed* TAKEUCHI, HOYEIDO (*No.* 41) 1 11

Murray

443 **Santono Station**, by HIROSHIGE. A foreground of golden SUZUKI grass, beyond a rounded green hillock crowned with flowering plum-trees, and two wooden TORII over the path to a shrine; *superb colour, slightly imperfect printing*; *signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 42) 1 2

Wilson

444 **Tsumagome Station**, by HIROSHIGE. Along the road cut out of mountain side, with a lofty peak in the distance, pass several travellers; the hillsides are richly coloured, graded red-brown to yellow, slate and green, in the blue sky are delicate streaks of rose; *a superb print, perfect condition*; *signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 43) 1 16

Fletcher

445 **Magome Station**, by YEISEN. Another narrow road on the side of a mountain, misty hills in the distance, with the red-brown roofs of the village houses shewing far below in the valley; *not signed, sealed* ISEIRI, HOYEIDO (*No.* 44) 1 8

Tregaskis

446 **Ochiai Station.** A daimyo cortège descending the hillside and crossing a shallow stream, blue mountain tops arise in the background out of the mist; *slightly damaged, probably second edition*; *signed* HIROSHIGE, *sealed* ICHIRYUSAI (*No.* 45) 1 1

Gibson

447 **Nakatsu Kawa Station.** The road now leads through a valley of rice fields, a fine willow by the side of a narrow stream is in the foreground, in the distance are the hills with a village surrounded by trees; *slightly damaged, probably second edition*; *signed* HIROSHIGE, *sealed* ICHIRYUSAI (*No.* 46) 1 8

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

448 **Oi Station**, by HIROSHIGE. While snow does not last long in the part of Japan covered by the KISO KAIDO, yet heavy snowfalls are not uncommon during January to March; there is no finer representation of falling snow in any of his other series; *signed* HIROSHIGE, *sealed* ICHIRYUSAI (*No.* 47)

See Illustration, no. 448. *Plate* XXI.

449 **Okute Station**, by HIROSHIGE. A lonesome hill top; rocks, green hills and a few stunted pine trees; no human habitations; two tired peasants, man and woman, with their load of faggots wearily plodding homewards. The figures eloquently express the patient drudgery of life; *fine colour and condition*; *signed* HIROSHIGE, *seals* ICHIRYUSAI, KINJUDO (*No.* 48)

450 **Hosokude Station**, by HIROSHIGE. Two huge pine trees arch over the roadway forming a view of distant hills and the town in the valley below; *slightly damaged, probably second edition*; *signed* HIROSHIGE, *sealed* ICHIRYUSAI (*No.* 49)

451 **Ontake Station**, by HIROSHIGE. A mountain tea-house at the top of the pass with characteristic group of peasants and travellers, in the distance are lofty peaks; *perfect condition, fine colour*; *signed* HIROSHIGE GWA, *sealed* ICHIRYUSAI (*No.* 50)

452 **Fushimi Station**, by HIROSHIGE. A noon halt under a huge tree. The red block is here used more lavishly in the trappings of the travellers with strikingly pleasant effect; *perfect condition*; *signed* HIROSHIGE (*No.* 51)

453 **Ota Station**, by HIROSHIGE. A rosy glow streaked with white mist fills the whole sky; on the near side of the river, under a group of trees, passengers await the ferry boat; in mid stream are a raft and a boat; on the far shore pines and bamboos at the base of a low hill are partially blotted out by mist; *perfect condition*; *signed* HIROSHIGE, *sealed* ICHIRYUSAI (*No.* 52)

454 **Unuma Station**, by YEISEN. On the right a fine castle and tower with its huge stone battlements overlook the river and surrounding country; in the left distance loom up the peaks of Inu Yama; *condition perfect*; *not signed, sealed* HOYEIDO (*No.* 53)

One of Yeisen's best—the delicate green of the rice-fields contrasts finely with the graded blue of the water. The castle is a splendid example of the stone fortresses now mostly abandoned.

455 **Kano Station**, by HIROSHIGE. Another castle is here viewed across intervening fields, along a road bordered by pines a daimyo cortège proudly struts, peasants kneeling at their approach; *perfect condition, perhaps second edition*; *signed* HIROSHIGE (*No.* 54)

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

456 **Kawado Station**, by YEISEN. Fishing with cormorants on the Nagara River; one of the most interesting sights, in a most romantic environment, to be seen in Japan. A huge basket of flaring pine knots projects from the bow of the boat attracting the fish, which are promptly seized by the captive birds. The night gloom of the surrounding hills is splendidly rendered; *signed* YEISEN, *seal* HOYEIDO (*No.* 55)

Another of YEISEN's masterpieces.

457 **Mieji Station**, by HIROSHIGE. The falling gloom of night darkens the village and the fields; in the foreground green bamboos and a wild camellia covered with scarlet flowers pleases the eye. The aged traveller accosting a farmer returning from toil is doubtless glad that shelter is close at hand; *signed* HIROSHIGE, *seal* ICHIRYUSAI (*No.* 56)

Slightly damaged, colour fine, especially the notes of blue, pink and yellow in the garb of the figures.

458 **Akasaka Station**, by HIROSHIGE. Against a graded slate-grey sky the leafless trees stand sharply limned; the yellow roofs contrast strongly with the green cloak of the traveller crossing a rustic bridge; *a fine composition with striking colour*; *signed* HIROSHIGE GWA (*No.* 57)

459 **Tarui Station**, by HIROSHIGE. Up and out of an avenue of lofty trees comes the noble with his retinue, stone faced walls indicate the importance of the town. On either side are comfortable tea-houses whose proprietors and the passers-by sink reverently to the ground. It is raining hard, and straw rain-coats are plentiful; *perfect condition*; *signed* HIROSHIGE, *seal* ICHIRYUSAI (*No.* 58)

Note the prints in the tea-houses; prints pasted on lime plastered walls soon lost their colour.

460 **Sekiga Hara**, by HIROSHIGE. A tea-house—the old woman serves her two customers; a coolie leading a pack-horse idly stops to gaze. The trees are very black, relieved by the red of small plum trees; the straw thatched roofs of yellow give light to the picture; *slightly damaged*; *signed* HIROSHIGE, *seal* TOKAI (*No.* 59)

461 **Imazu Station**, by HIROSHIGE. At the top of a pass are a row of houses on the left, with green rushes growing on the roof; on the opposite side a tree; in the distance green hills; various figures fill the middle ground; *signed* HIROSHIGHE, *seal* ICHIRYUSAI (*No.* 60)

462 **Kashawara Station**, by HIROSHIGE. The whole plate is given up to the front view of the Inn Kameya, "THE SIGN OF THE TORTOISE," with its garden. In front stand four KAGO men resting while their fares enjoy a cup of tea; *signed* HIROSHIGE, *no seal, slightly wormed* (*No.* 61)

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

463 **Samegai Station.** A typical Country Scene just outside the village, with a huge tree in the centre of the plate; two porters on the left, and an old peasant sitting at the right; *signed and sealed, slightly damaged, poor impression* (*No.* 62)

464 **Baba Station,** by HIROSHIGE. A Village Street, with horses, grooms, coolies and travellers; behind it rises grandly a green range of hills; *signed* HIROSHIGE, *no seal*; *slightly damaged, good impression* (*No.* 63)

465 **Torimoto,** by HIROSHIGE. A Tea-house built on the steep side of a green mountain commands a wide outlook on the valley beyond with its river, villages and trees; part of it bathed in the summer evening mists. This plate is numbered in error 63, the preceding plate is rightly 63; *signed* HIROSHIGE, *sealed*; *publisher's seal has both* TAKEUCHI *and* KINJUDO'S *device* (*No.* 64)

466 **Takamiya,** by HIROSHIGE. Over the nearly dry bed of a river people are passing; the bridge has evidently suffered in a summer flood, only the trestle work remaining. Trees on either side frame the picture; the distant hills and the striated sky are beautifully rendered in graded blue; *signed* HIROSHIGE, *seal* ICHIRYUSAI; *a very sharp impression, perfect condition* (*No.* 65)

467 **Echigawa Station,** by HIROSHIGE. The bridge over the Echi river is intact, and travellers are crossing it. On the bank two pilgrims in white, with huge green hats, are most effective; distant hills are streaked with mist, and daybreak lights up the blue sky; *signed* HIROSHIGE, *sealed* ICHIRYUSAI; *a superb impression* (*No.* 66)

468 **Busa Station,** by HIROSHIGE. Numerous and varied are the bridges shown in this series; here is a bridge of boats over a narrow but rapid stream; on either shore bamboo-grass waves gracefully in the wind; in the background is a small house where toll is taken for crossing, and varied types of humanity appear on the bridge; *signed and sealed* (*No.* 67)

This plate, like the foregoing, is numbered 66. It should be as here.

469 **Moriyama Station,** by HIROSHIGE. Japanese towns are usually one long line of houses bordering the high road. Such a line of houses is seen here, with a stream bordering the other side of the road. Cherry trees in full bloom abound on either side, and with yellow roofs the plate is full of colour; *signed* HIROSHIGE (*No.* 68)

470 **Kusatsu,** by HIROSHIGE. Here the Kisokaido joins the Tokaido, and this and the following station also form part of the Tokaido Series. Only women appear in this picture. The number is wrong, duplicating the preceding plate; *signed* HIROSHIGE, *sealed* ICHIRYUSAI, *probably second edition* (*No.* 69)

THE SIXTY-FIVE STATIONS OF THE KISOKAIDO—*continued.*

471 **Otsu Station**, by HIROSHIGE. Part of the town is on very high ground; the point chosen for illustration shows two famous inns, and gives an outlook over Lake Biwa, dotted with white sails. Sturdy bullocks drag heavy carts up the steep incline; *signed* HIROSHIGE (*No.* 70)

This ends the Series. As in the TOKAIDO SET, *a view of* KYOTO, *making with the Sixty-nine Stations and* NIHON BASHI *Seventy-one Plates in all, would be expected, but all editions omit* KYOTO.

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472 **Hari-maze.** Full-sized vertical Plate, in panel covering two-thirds: a design representing the fabled SHISHI (Lioness) testing the endurance of her cub by throwing it down a steep cliff, up which it must climb or die; *with elaborate signature and seal*; the other third filled with an inscription in white, *signed* SANTO ROJIN (Old Man) KIODEN, the literary name of KITAO MASANOBU, who died in 1816; *probably taken from a scroll*; *published by* SANOKI; *middle period*

473 **Hari-maze.** Three Plates, various subjects, *each signed, one with* SANOKI *stamp*; and a fine View of Fuji; *middle period* (3)

474 **Hari-maze.** Two Plates, TOTO MEISHO; *published by* YETATSU; *middle period* (2)

475 **Tokaido Hari-maze Dzukai,** HARI-MAZE TOKAIDO SET, with Fifty-five Illustrations, complete on twelve sheets; *eleven with the publisher's stamp* IJO SEN, *the initial sheet with* MARUZEI (6)

As no other sheets stamped MARUZEI have been discovered, it is probable, owing to similarity in style, signature, chrysanthemum seal and engraver's stamps, that the series was begun by MARUZEI. Mounted on six sheets, description on mounts. Seal date is lacking, but it is not earlier than 1842. Probably the most beautiful TOKAIDO SET in this form—full of little gems, many of which have been cut apart and sold as single rare plates.

476 **Hari-maze Tokaido.** Series published by YAMAGUCHI, complete in fifteen plates, pasted in album, Japanese style

Whether the seal-date Dragon is 1844 or 1856 is debatable; in view of the preceding set 1844 would seem correct, especially as during 1856 appeared the "Sixty odd Provinces" series and thirty-eight plates of the "One Hundred Views of Yedo."

477 **Hari-maze Yedo Meisho.** Yamadaya Series, seal-dated Snake 7, 1845. Number of plates in series unknown. Six plates original issue, three blue impressions reprinted from original blocks; *mounted on five sheets* (5)

478 **Oyama Do-Chu Hari-maze.** Scenes on the road to Oyama, in the Hakone range, where the Cascade of Roben was a favourite resort of pilgrims. Three Plates, *seal dated* Horse 6, 1846; *publisher's stamp unidentified*; *mounted on two sheets* (2)

479 **Hari-maze.** Two Plates, one of an otherwise unknown series collaborated with KUNIYOSHI, with a superb half-plate view of Fuji from Hakone Lake by Hiroshige, *seal dated* Horse 9, 1856; *publisher's stamp* ISEI KEN; the other one sheet of a series published by MORIJI, *signed and sealed*; *seal date* Horse 7, 1846 (2)

480 **Rare Panel,** vertical, with border representing the brocade mounting of a KAKEMONO; *dated* Horse 3, 1846. A Picture introducing the seven lucky objects, with names commencing with "FU," entitled the SHICHI FUKU, SEVEN HAPPY OR LUCKY THINGS. Fuji mountain in the distance, under a Wistaria vine (Fu-ji) in a boat (Fu-ne) among rushes, (Fu-toi) sits FUKU ROKUJU (GOD OF LONGEVITY), a gourd (Fu-ku-be) by his side playing the flute (Fu-è); *artfully composed, it is of great artistic merit; such pictures were supposed to be of good omen.* Also a similar Sheet, in poor condition, *dated* 1849, entitled "A COLLECTION OF LUCKY OBJECTS TO WARD OFF EVIL INFLUENCES" on the 15th of the eleventh month; *as described on the mount* (2)

481 **Hari-maze Yedo Meisho** One Plate only; *seal dated* Rat 2, 1852, the regular second month. *See following number for intercalary second month*; *publisher's stamp* SEN-ICHI; *fine impression*

No other plates have come to light. There are five small "Views" on this sheet.

482 **Genji Gojushi Ko.** Fifty-four Views of Genji. Full-size lateral plates; *signed and sealed* "Rat, intercalary," which, as explained in the introduction, fixes the date as 1852, second extra; *mounted on three sheets* (3)

A very rare set. Only these five plates could be found, all but one (*See Illustration, no.* 482. *Plate* XXII) being in poor condition, but of beautiful colour. It would be interesting to know if the set were ever completed, or only projected.

483 **Hakone Shichi To.** Seven Hot Springs of the Hakone District; complete in seven full-size lateral plates of the original edition, with SANOKI imprint on margin; *seal dated* Rat 12, 1852; together with one sheet showing change in colours in later edition, with SEN-ICHI imprint replacing the originally engraved publisher's stamp; *mounted on five sheets.* The titles are: YUMOTO (one of each edition), ASHINOYU, KIGA, MIYANOSHITA, SOKOKURA, DOGASHIMA, TONOSAWA (5)

484 **Hari-maze.** COMPLETE VIEWS OF ALL PROVINCES. The various provinces are grouped in the regulation circuits, with the omission of one entire circuit (SAN INDO, Eight Provinces) and of two provinces in the last circuit; the total is fifty-nine instead of sixty-nine in the volume published later of the More than Sixty Provinces. SANINDO CIRCUIT in regular order occurs about the middle, hence this series is complete in eighteen plates, each plate numbered on margin; *publisher's stamp* FUJI-KEI, *seal dated* Rat 8, 1852 (8)

This, the most pretentious series in this style, is rarely found in perfect condition. Like the Carp of Taito, single panels cut away from the full-size plates are more often met with. Mounted on eight sheets. Titles on mounts. Superb impressions, full of beautiful work.

485 **Hari-maze Omi Hakkei.** Two full-size vertical Plates, with four irregular shaped views on each in the style known as HARI-MAZE. Superb impressions of the regulation EIGHT VIEWS OF OMI; *variously signed and sealed, as described on mounts; published by* SEN-ICHI; *probably of this dated period. Unfortunately margins are gone* (2)

486 **Hari-maze Tokaido,** FIFTY-THREE STATIONS. Eleven sheets only out of fourteen (sheets 1, 3 and 8 missing), *poor impressions*, second edition (?); *dated* Rat 12, 1852; *mounted on six sheets* (6)

487 **Hari-maze.** Many on a block. Two full-size lateral Plates, with several small pictures on each; *each sheet variously signed, as described on mount; middle period* (2)

Quarter-Plate or Four-on-a-Block Prints.

The favourite subjects of the artist were duplicated in smaller prints, many of them of great beauty. Of the many series acquired the following are the best.

488 **Yedo Meisho.** Twelve, presumably complete Views of Yedo, *in fine condition, with publisher's device on each plate* (SANOKI), *signed, titles on mounts, on six sheets* (6)

489 **Sho Kuno Meisho.** Views of the Provinces, Twenty Prints, supposed to be complete set, *published by* ARIDAYA, *signed, in perfect condition, mounted on ten mounts, with titles translated* (10)

490 **Half-plate Yedo Meisho.** Fourteen half-size lateral Plates, believed to be complete of a set of Views of Yedo, printed in very light colours, probably a printer's proof, with most pleasing effect. One or two plates in full colours have been met with, but in very bad condition; titles are written on the mounts

491 **Half-plate Toto Hakkei.** Eight Views of Yedo, half-size lateral Plates, published by FUJI KEI, with poem on each plate, *in perfect condition, mounted on four sheets, fine colour; middle period* (4)

492 **Yedo Meisho.** Complete set of Twelve quarter-plate Views, in perfect condition, one of the most successful series in small size; *published by* SEN-ICHI, *each print signed, mounted on three sheets, superb impressions, beautiful colours; middle period*

The titles are: Nihonbashi, Yoshiwara, Shinobazu, Dogen Yama, Takanawa Moon, Tsukuda, Asuka Yama Cherries, Nakasu Boats, Sumida Bank, Susaki Beach, Goten Yama Cherries and Ryogoku Moon; perfect pictures in miniature; a triumph of artist and engraver.

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493 **Ryokoku Suzumi O Hanabi.** Grand Fireworks, Ryokoku Boating. Vertical Triptych, each sheet signed, with "Hiro" diamond seal, *publisher's seal* YAMADAYA, with device in black. The figures of the gaily dressed geisha are of unusually large size standing boldly accentuated against the dark background; *middle period*

A perfect impression: The "SHIGE" in the left panel signature is in KANA syllables; a rare signature.

494 **Tokaido Kawa Tsukushi,** HAKONE TONEGAWA. Series of Tokaido rivers, Tonegawa Hakone district. Vertical Triptych, full-size plates, *each signed with red* "Hiro" *diamond seal, publisher's stamp* FUJI KEI; *middle period*

This series seems to have been abandoned—no others have come to light. On a balcony over-looking the river at the base of the Hakone range are three large-size figures of gaily dressed women. In very fine condition.

495 **Enoshima Benzaiten Kai cho Mode.** Attending shrine of Benten Enoshima, on the occasion of unveiling the shrine; vertical Triptych, full-size plates, *each signed, publisher's stamp* YAMADAYA; One fair votary fills the foreground of each panel. Enoshima and the sea in the background; *a very fine impression*; *middle period*

496 **Toto, Dai Temba Gai Han Ei no Dzu,** Luxury and Splendour at Dai Temba Street. Vertical Triptych, full-size plates, *signed on right and left panels, publisher's stamp* SAKURAI *of Muromachi, 3rd Ward, very fine impression*; *middle period*

Street of fine shops and shoppers with Fuji in the distance. European influence is particularly noticeable. As the signature is preceded by the words meaning "By request," the print may have been made for free distribution by the shops.

497 **Taira Kiyomori Kwai I wo Mi no Dzu,** The Vision of Kiyomori, Vertical Triptych, signed on two sheets, with diamond seal, *publisher's stamp* IJO-KYU; *middle period*; a garden of skulls; the snow-covered trees and rocks assume to the guilty tyrant the shapes of skeletons and skulls; *a weird and powerful composition, in fine condition*

498 **On Gyoku Sekai Awase,** Scenes from Musical Plays. Vertical Triptych, full-size plates, each signed, *publisher's stamp* IJO-SEN, an explanatory inscription on middle plate, by Ryu Katei Tane Kadzu, *fine impression*; *middle period*

A curious and interesting print. In the setting of the house, summer house and grounds of a snow-covered country villa, scenes from various dramas are depicted. Tanekadzu, who wrote prefaces for some of Hiroshige's books, contributes the explanatory text. We find here for the first time the signature TAWAMURE GWA; humorous picture.

499 **Mitate Hakkei, Gion Mori Yoru Ame,** Eight Views, Evening Rain Gion (Temple) Wood. Vertical Triptych, full-size plates, *each signed, with full name and address of the publisher* IJOYA, *on left panel*; *middle period*

An incident connected with the 72nd Emperor, Shirakawa Howo, is here depicted. The villa of his concubine adjoined the grounds of the Gihon temple. A ghostly apparition terrified the neigbourhood until Taira Tadamori laid the ghost—a harmless verger filling the votive lanterns! A fine portrayal of a rainy night in a forest of pines. In perfect condition.

500 **Kaiko Yashinai no Dzu,** Silk-worm Culture, Vertical Triptych, full-size plates, *each signed, publisher's stamp* JO KIN; *middle period*

A faithful representation of the various stages in the rearing of silk-worms. Good colour; perfect impression.

501 **Sumidagawa Ryo Getsu,** Moonlight from a Restaurant Balcony on the Sumida River; vertical Triptych, *each sheet signed, with stamp of publisher* MARUZEI. Three Geisha are on the balcony; in the background the river and far shore lighted by the full moon; *middle period, a beautiful picture in good condition* — 1 | 12

502 **Enoshima Kaicho Sankei Gunshu,** Crowds attending a Fête Day at Benten Shrine, Enoshima; vertical Triptych, *each full-size plate signed, engraver* TAKE. Converging towards the island from either side are companies of women, each with gaily-decorated umbrellas; the waves break in white form and Fuji clearly shows against the horizon; one of the most decorative pictures of this favourite subject; *middle period, in good condition, slightly damaged* — 3 | 3

503 **Ryokoku Suzumi Hanabi no Dzu,** Boating and Fireworks, Ryokoku; vertical Triptych full-size plates, each signed, one panel with chrysanthemum seal, publisher's stamp FUJI-KEI. Special prominence is given to the large barges decorated with huge lanterns, on which the name of the boat, KAWA ICHI, "Best on the river," appears; *middle period, in very good condition* — 2

504 **Yedo Meisho Shiki no Nagame : Gotenyama no Hanami,** Vistas of the Four Seasons, Cherry-viewing, Gotenyama; vertical Triptych, full-size plates, *slightly damaged, each signed, publisher's stamp* MARUGIN, *middle period* — 2

This and the two following belong to a series illustrating favourite resorts according to season, where a distant view of the surrounding landscape is obtainable; the cherry trees are here finely rendered.

505 **Takanawa Tsuki,** Autumn Moon. Another of the series similarly signed and stamped; a superb picture in perfect condition — 2 | 10

506 **Sumidagawa Settchu,** Snow Scene. Same series as foregoing, similarly signed and stamped; *fine impression, one panel slightly wormed* — 4 | 5

507 **Toto Ryokoku Suzumi Fune,** Boating at Ryokoku; vertical Triptych, full-size plates, *each signed, one with* SANOKI, *publisher's stamp, in perfect condition, fine colour, middle period* — 2 | 2

Another fine picture of boats and bridge. Special prominence is given to the massive timbers under which gay barges are shown, with their pleasure-seeking occupants.

508 **Uyeno Hanami no Dzu,** Cherry Viewing at Uyeno; vertical Triptych, full-size plates, *signed with* SANOKI, *publisher's stamp; middle period, in excellent condition* — 1 | 10

A fine view of cherry-blossoms, temple and picnicers.

509 **Emporium of Iwaki Masuya**; vertical Triptych, full-size plates, *signed, publisher's stamp* SANOKI; *middle period* — 9

A fine representation of the architecture of the period and of the costumes of shoppers and shop people; probably for distribution by Iwaki.

510 **Toto Meisho Dzu Kwai**, Views of Yedo, Sumida Ferry ; vertical Triptych, full-size plates, *each signed, publisher's stamp* SANOKI ; *middle period.* Both banks of the river are depicted, and the ferry-boats with holiday-makers ; *mellowed specimens, somewhat damaged*

511 **Enoshima Mode Iwaya no Dzu**, Pilgrimage to Enoshima, the Rock Cave ; vertical Triptych, full-size plates, *each signed, one sealed with diamond seal, publisher's stamp* MURA ICHI ; *middle period.* The sea-ward side of the island, where a huge cave hollowed out of the rocks by the waves is here illustrated. The figures extend nearly the height of the plate ; Fuji is beautifully prominent ; *a very sharp, full-coloured impression*

512 **Enoshima Mode : Shichi-ri-ga-hama, Shin kei**, Pilgrimage to Enoshima, the SEVEN RI beach, formal View ; vertical Triptych, full-size plates, *each signed, and stamped* SANOKI, *publisher ; middle period, perfect impression, beautiful colour*

A variation of the usual subject ; the beach lying between Kama kura and Enoshima called the Seven ri (17 miles) Beach is here shown, with the island and Fuji in the distance. One woman is riding on an ox, another is carried on a kago, while the more active vary the journey by picking up shells.

513 **Toto Kusumi-ga-seki**, The Cloudy Barrier, Yedo ; vertical Triptych, full-size plates, *each signed, with device of* ARIDAYA *publisher, on two sheets ; very fine condition ; middle period*

One of the noted streets on high ground, from which is a wide view of sea and sky, and in olden days a barrier stood, was named Kasumi—clouded, from the fine cloud effects visible from it. In this view the blue sky covered with white clouds justifies the title ; three large size figures adorn the foreground.

514 **Sumida Tsutsumi Yami-yo Sakura**, Cherry-trees on a Dark Night ; vertical Triptych, each full-size plate signed, sealed with chrysanthemum seal, and with stamp of the publisher, ISE-ICHI ; *a beautiful print, unfortunately somewhat damaged ; middle period*

Three large size figures are on the bank under a tree ; on the opposite shore the gloomy outline of buildings is relieved by red lanterns dotting the heavy black.

515 **Kwan-jin Kembutsu no Dzu**, Sight-seeing in Gay Attire ; vertical Triptych, *each full-size plate signed ; publisher's stamp* SEN-ICHI ; *perfect impression, fine colours ; middle period*

One of the finest of these large pictures where the figures predominate over the landscape. On a bridge stand three gaily dressed girls out for a holiday, not so much to see the sights as to be seen and admired for their decorative garb ; in the distance a view of the city ; over all sunset rosy hues.

516 **Enoshima Iwaya**, Cave at Enoshima ; vertical Triptych, each full-size plate signed, with unidentified publisher's device, probably ISEI KEN ; *a perfect impression, superb colours ; middle period*

Another view of the sea-ward side of Enoshima ; the worshippers with their gaily decorated umbrellas have broken ranks, and in little groups are exploring the caves and recesses of the wave-beaten cliffs. Fuji as usual appears in the distance.

517 **Rokugo Kawa Watashi**, Ferry-boats, Rokugo River; vertical Triptych, *each full-size plate signed, with stamp of publisher* YAMADAYA; *in very fine condition; middle period*

At Kawasaki the ferry affords a fine view of Fuji above the blue water of the river, here splendidly portrayed, with huge boats in the foreground.

518 **Mitate Genji Hana no Mekake**, Flowers and Concubines; vertical Triptych, *each full-size plate signed and stamped* YAMADAYA, *publisher; in superb condition; middle period*

The allusion in the title is impossible to translate (by this writer). Each panel has a large size figure of a woman on a balcony with beautiful cherry blossoms on either side; above a part of a pink lantern balanced by the greyish black of the sky. The middle panel challenges comparison with Yeizan at his best.

519 **Minamoto Taira Seisuiki, Awazu Hara Kassen.** Rivalry of Minamoto and Taira Families, Battle of Awazu Moor, vertical Triptych, full-size plates; *signed, publisher's stamp* JOKIN *of Ikinaka; middle period; corners slightly damaged*

Few battle-pieces are known; this interesting and graphic portrayal of the death of Kiso Yoshinaka, on the shores of Lake Biwa, is a distinct departure from our artist's usual choice of subjects; his poetic nature preferred the "calm after storm at Awazu" rather than the strife of contending clans. As if in apology for challenging the prowess of Kuniyoshi and Kunisada, he prefixes to his full signature on the left panel the words TANOMARETA, "By request." No apology is needed, for his rivals could hardly have excelled this spirited production.

520 **Kikwan Shi-ki no Tomo**, Scenes of the Four Seasons. Vertical Triptych, two full-size plates only (*left panel missing*); *signed, publisher's stamp* IJO-SEN *and engraver's stamp* FUSAJIRO; *middle period*

Spring occupations; two large-size female figures, one with flowers, the other with a tray of silk-worm eggs. No other prints of the series have been met with.

521 TWO ODD VERTICAL PRINTS. The middle panel of a Triptych of Husband and Wife Rocks of Ise, showing the celebrated rocks, and the left panel of a New Year Triptych—Girls playing battledore and shuttlecock; *each plate signed, with publisher's stamp* SANOKI; *middle period; splendid impressions, fine colour* (2)

522 **Hari-maze Joruri Kagami**, Irregular shape Mirror of the Lyric Drama. Illustrations in small pictures irregularly placed on the sheet (called HARI-MAZE) of favourite JORURI (*Lyric Dramas*); *full-size vertical plates, with artist's full name on each sheet, publisher* MIKI, *seal-dated* Tiger year, 3rd month, 1854 (2)

The number of plates is unknown, but it is thought that there are no more than two.

523 Half-plate **Tawamure Gwa.** Humorous Pictures, half-size lateral plates; *published by* JAKU KYU, *signed* HIROSHIGE TAWAMURE GWA, *seal-dated* Tiger, 8 and 12, 1854; *sixteen prints mounted on nine sheets* (9)

524 **Kwa-Cho Panels.** Five vertical Prints, three-on-a-block size; *signed, stamped* TSUTAYA, *seal date* Tiger, 2nd month, 1854; *mounted on two sheets, all but one panel in good condition* (2)

525 **Nenju-Gioji.** "The Glad Year Round," a series of plates illustrating the favourite outdoor pleasures of each month; *of the twelve here are six full-size vertical plates, rich colouring, sharp impressions; signed; stamped* TAKE *engraver,* MARU KYU *publisher, seal-dated* Tiger 2, 1854; *mounted on four sheets* (4)

526 **Roku-ju-Yo Shu Meisho Dzu Kwai,** VIEWS OF THE SIXTY-ODD PROVINCES. Vertical full-size Plates, mounted in double-opening album, 69 complete, not in correct sequence, with contents plate dated in characters "Ansei 3, Dragon, Autumn, 1856," *with seal date* "Dragon 9"; *publisher* KOSHIMURAYA HEISUKE; on the plates are stamps of date, publisher and engravers, *five in all*: YOKOKAWA TAKE, SO-NI, KOSEN *and two unidentified*

Although the margins with seal dates are mutilated in mounting, by collating various single sheets, the following translation of contents list with dates supplied, is believed to be correct. Later editions omit two plates in the last circuit, and the contents plate was correspondingly re-engraved. The era-date affords a striking proof of the accuracy of the seal-date.

Abridged Contents List with Plate Dates:—

	Provinces.	Eng.	Date.
	GO-KI NAI—PROVINCES AROUND KYOTO.		
1	Yamashiro	Take	1853
2	Yamato	,,	,,
3	Kawachi	,,	,,
4	Idzumi	,,	,,
5	Settsu	,,	,,
	TOKAIDO—EAST SHORE CIRCUIT.		
6	Iga	Take	1853
7	Ise	—	,,
8	Shima	—	,,
9	Owari	Take	,,
10	Mikawa	,,	,,
11	Totomi	—	,,
12	Suruga	Take	,,
13	Kai	—	,,
14	Idzu	Take	,,
15	Sagami	,,	,,
16	Musashi	—	,,
17	Ditto	—	,,
18	Awa	Take	,,
19	Kazusa	,,	,,
20	Shimosa	—	,,
21	Hitachi	Take	,,
	TO-SAN DO—EAST MOUNTAIN CIRCUIT.		
22	Omi	Take	1853
23	Mino	,,	,,
24	Hida	,,	,,
25	Shinano	,,	,,
26	Kozuke	,,	,,
27	Shimotsuke	,,	,,
28	Michinoku	—	,,
29	Dewa	—	,,
	HOKU RIKU DO—NORTH SHORE CIRCUIT.		
30	Wasaka	Kosen	1853
31	Echisen	,,	,,
32	Kaga	—	1855
33	Noto	Take	,,
34	Etchu	,,	,,
35	Echigo	—	1855
36	Sado	—	,,
	SAN IN DO—MOUNTAIN SHADOWED CIRC.		
37	Tamba	—	1855
38	Tango	—	,,
39	Tajima	—	,,
40	Inaba	Kosen	,,
41	Hoki	Soni	1853
42	Idzumo	Kosen	,,
43	Iwami		,,
44	Oki		,,
	SAN YO DO—INLAND SEA CIRCUIT.		
45	Harima		1853
46	Mimasaka		,,
47	Bizen		,,
48	Bichu		,,
49	Bingo		,,
50	Aki		,,
51	Suwo		,,
52	Nagato		1856
53	Kii		1855
54	Awaji		,,
55	Awa		,,
56	Sanuki		,,
57	Iyo		,,
58	Tosa		,,
	SAI KAI DO—WESTERN OCEAN CIRCUIT.		
59	Chikuzen		1855
60	Chikugo		,,
61	Buzen		1856
62	Bungo		,,
63	Hizen		,,
64	Higo		,,
65	Hiuga		,,
66	Osumi		,,
67	Satsuma		,,
68	Iki		,,
69	Tsushima		1854

527 **Yeto Meisho.** Vertical Panels, three on a block, *each signed and seal-dated* 1852, 3rd month; *publisher's stamp* JAKU KYU; 8 *beautiful panels in fine condition, mounted on five sheets* (5)

Subjects:—RYOKOKU, Boating; ASAKUSA, Rain; SHINOBAZU, In Snow; TAKANAWA, Moon; SHIBAURA, Sunrise; GOTENYAMA, Cherries; TSUKUDA, Fishing boat, and SUMIDA RIVER.

See Illustration of last subject, no. 527. *Plate* X.

528 THIRTY-SIX HALF-PLATE VIEWS OF FUJI. Complete in thirty-six half-size lateral plates, mounted in album with silk covers, plates have SANOKI stamp on the margins and seal-date Rat 12, 1852, original title cover on inside cover of album, Index in English of the titles; *rich colour, fine impressions, a very beautiful series*

529 **Muraichi half-plate Tokaido.** Fifty-six half-size vertical Plates, two of KYOTO as in the ARIDAYA set; the figures are given more prominence, hence it is known also as the JIMBUTSU "Mankind" set; publisher's stamp MURAICHI on face of plates, on plates 37 and 38 is the seal date Rat-URU, 1852, intercalary 2d. month; *full rich colours, sharp impressions, mounted in silk-covered album, with original cover-title; middle period; a very fine series, rarely met with in perfect condition as here*

530 **Tokaido Gu-ju-san Tsui,** TOKAIDO. Fifty-three in sequence, full-size vertical Plates, 55 in all, with scenes illustrating the legends of the TOKAIDO covering two-thirds of the plate, the upper third containing ornate title and descriptive text or poem; a joint work by HIROSHIGE, 16 plates, KUNIYOSHI, 31 plates and TOYOKUNI (KUNISADA), 8 plates, mounted in scroll with brocade cover, with translation of the legends and allusions of the text; *very interesting series, in fine condition*

The margins trimmed for mounting do not show seal-date, but it is probably 1853. Toyokuni's signature is prefaced "by request" as though his contributions were an afterthought. The work of two engravers whose stamps occasionally appear: TAKEJIRO and TORAJIRO, publisher IJOSEN and another unidentified.

531 VERTICAL FULL-SIZE TOKAIDO SET. Fifty-five Plates, mounted in an album, Japanese style (ORI-HON), each plate signed, numbered, seal-dated Hare 7, 1855, with crest of publisher TSUTAYA; *good colour, very sharp impressions in perfect condition*

The names of the Stations are identical with the celebrated set, and are not again enumerated here.

532 **San Kai Mitate Sumo.** Set of Twenty full-size lateral Plates, showing various contrasts between land and water, the title literally meaning "Hill and Sea, *à la* Wrestlers" (20)

Original Edition, dated 1846; 7 and 8 month. Issued by YAMADAYA, with one sheet of later issue, by YAMAGIN showing substitution of stamp. Titles of subjects are on the mounts, bound in loose leaf album, with original title cover.

533 **Chiushingura**, The Drama of the Play of the Forty-seven Ronins. Twelve full-size lateral Plates, illustrating the regulation number of scenes. *Publisher's stamp* MARUZEI *of Shiba Shimmei, signed; middle period* (12)

The impressions are not very good, but are interesting to compare with the early set of 16 plates, and with the set by SHIGENOBU catalogued later.

534 **Sho Mei Kwai-Tei**, Celebrated Resorts, or Celebrated Tea Houses. *Publisher*, FUJI-HIKO; in all Twenty-seven full-size lateral Plates, in fine condition. The gay restaurants, in all quarters of the city, are here pictured in varying seasons; a record of the convivial life of the old capital which is full of interest, apart from the artistic merit of the plates. *Mounted on nineteen sheets, with full description in English, middle period* (19)

535 **Saka Tsukushi**, series of SAKA (rising ground), in YEDO. Each Plate has red clouds and a purple border, the effect of the combination seriously detracts from the otherwise good work. Nine full-size lateral Plates, *published by* YAMADAYA; *middle period* (9)

YEDO MEISHO.

"Famous Localities of Yedo" is a subject which appealed with peculiar force to the pleasure loving people of the Eastern Capital. Nearly fifty different series of unknown number, in plates of various sizes and shapes, are known, all by the 1st Hiroshige. Differences in shape of border, location of title, signature in frame or without, publishers' stamps, etc., carefully compared, justify this statement. YEDO was also called TÓTO, or YETO. The set of most uniform excellence was probably one of the earliest in the middle period, entitled TOTO MEISHO, with publisher's stamp, KIKAKUDO, on margin in red. Sometimes SANOKI in black is found in place of the red stamp; possibly a later issue is thus distinguished. All the following Nos. are of the early issues, and are fine impressions. For lack of space only English titles are given, the full Japanese is written on the mount.

536 **Kameido Temple Grounds in snow**
See Illustration no. 536. *Plate* XXV.

537 **Kameido Plum Garden**, the background is unfaded BENI, against which the white blossoms distinctly appear

538 **Shimmei Temple Grounds, Shiba**

539 **Matsuchi Yama**

540 **Eastern Ascent, Kanda Myojin Temple**

541 **Shiba, Atago San**, the outlook of the city and bay is arched by a rainbow. Only two other rainbow views are known, one in a plate of the 100 YEDO VIEWS

YEIDO MEISHO—*continued.*

542 **Temple of San-o, Nagata Baba.** An imposing TORII dominates the foreground

543 **Shiba, Akabane Bridge,** a fine scene, showing where the troops were quartered in long barracks by the moat

544 **Yoshiwara,** Cherry Blossoms at Night. An interesting Print from the treatment of the blossoms, against the blue sky they are white, against the full moon they are green

545 **Takanawa,** Twilight. Usually the subject of some of his best moonlight effects, this evening scene on a moonless night is one of the finest of this series

See Illustration no. 545. *Plate* XXV.

546 **Yearly Festival, Asakusa Kinryusan Temple.** Only the heads of the throng crowding the street are visible. The lights and shadows in the sky are wonderfully executed

547 **Suruga Street.** The emporium of the MITSUI family is on the corner; FUJI looms grandly up at the end of the street

548 **Incoming Boats, Tsukuda,** fine picturesque sails. SANOKI *black stamp, slightly damaged*

549 **O Cho no Mizu,** a narrow stream between high banks, crossed by a bridge. The yellow cloud effect is very unusual. *Black* KIKAKUDO *stamp*

550 **Ni Cho Street Theatres.** A typical crowd throngs the street lined on either side with tall banners advertising plays and actors

TOTO MEISHO.

Also published by SANOKI. This series differs principally in the placing of the title, and the frame enclosing it. The publisher's stamp is usually SANOKI in red or black on the margin. Sometimes KIKAKUDO in red.

551 **Asakusa Temple Yearly Festival in Snow.** The mass of umbrellas keeping off the snow gives a picturesque appearance to the crowd; this is a favourate plate, the red of the temple against the snow is most pleasing

See Illustration no. 551. *Plate* XXII.

552 **Nippori in Cherry Season**

553 **Azuma Wood.** A temple in the suburbs surrounded with fields. The scene of the Evening Rain in YEDO KINKO HAKKEI

554 **Wistaria Garden, Kameido.** The purple clusters attract crowds of gaily dressed sight-seers

TOTO MEISHO—*continued.*

555 **Fireworks at Ryokoku,** a view of the bridge from the bank

556 **Night Cherry Blossoms, Yoshiwara.** One of the few pictures in which stars are shown in the blue sky

557 **Shiba Dzo jo ji.** The principal building was burned April 1, '09

558 **Takanawa,** Sunset, in superb condition
See Illustration no. 558. *Plate* XII.

YETO MEISHO.

Under this title another series was published by SANOKI; some with KIKAKUDO seal in red, some SANOKI in red or black. The following Nos. are all in fine condition.

559 **Uyeno Shinobazu,** Pond

560 **Ryokoku Yusuzumi**

561 **Uyeno Toeizan,** Cherry Season. A different view point from the similar plate in the preceding series

562 **Temple of Hachiman, Fukagawa.** Under the blue TORII the half disc of red sun rising out of the water is absent from later impressions

563 **Tenjin Temple, Yushima**

564 **Inari Temple, Uji**

565 **Asuka Yama,** Cherries. A beautiful view of this famous picnic ground

566 **Evening at Goten Yama.** Another cherry viewing resort close to the bay

567 **Temmangu, Yushima.** The approach is by a long flight of steps. An evening scene beautifully rendered

568 **Nihon Bashi.** Fuji white-topped, green at the base, looms up over the intervening country; a very fine plate

569 **Susaki,** Low Tide. Mussel gatherers

570 **Meguro Temple, Fudo Cascade.** A superb plate

571 **Sumida River,** Cherry Season. The light and shadow on the water is particularly fine

FIFTH DAY'S SALE.

HIROSHIGE.

LOT 572.

Toto Meisho. Fifteen lateral full-size plates, bound in Japanese style, of a set, thought to be complete, published by SANOKI, including a series of HAKKEI, *fine impressions, but slightly damaged by silver-fish; middle period* 1 13

The subjects are: (1) FESTIVAL AT YOSHIWARA; (2) ASUKA YAMA CHERRY VIEWING; (3) GOTEN YAMA CHERRY SEASON; (4) TEMPLE GROUNDS, SAKAI; (5) THE 26TH NIGHT AT TAKANAWA (this plate is one of the few in which stars appear); (6) OUTSIDE THE ASAKUSA TEMPLE GATES; (7) SNOWY MORNING—WATCHING THE NEW YEAR SUNRISE. Then follow: *Sumidagawa Hakkei*: (8) BOATS AT AZUMA BRIDGE; (9) RAIN AT MASAKI; (10) MOKUBOJI-MOON; (11); CLEARING WEATHER—MATSUCHI YAMA; (12) KINRYUSAN VESPER BELLS; (13) IMADO SUNSET; (14) GEESE AT THE FERRY STATION; (15) EVENING SNOW AT MIMEGURI. The last plate is a very effective snow scene, very slightly wormed.

TOTO MEISHO.

A Set, published also by SANOKI, differs from the other set of the same title in size and border, title on margin.

573 **Shiba Akabane: Snow.** A fine view of hillside, pagoda and watch tower, with trees heavily covered with snow 1 10

574 **Listening to Crickets — Dokan Hill.** One of the summer amusements; the child in the foreground has a cricket in the cage; the moonrise is fine 1 1

SEN ICHI YEDO MEISHO.

The following three nos. belong to a set of full-size lateral prints, title and sub-title in frame inside the border, with the stamp of SEN ICHI, *publisher*; *all in very fine condition*; *middle period.*

575 **Nihonbashi** 17

576 **Sumidagawa** 18

577 **Kameido Wistaria** 1 10

578 **Shiba Temple in Snow.** Full-size lateral plate of a set published by FU KICHI, entitled YEDO MEISHO; *in fine condition, signed, sealed* FUKICHI; *middle period* 1 3

579 **Kanda Myojin Temple: Snow.** Of the same set as preceding no.; *similarly signed and sealed*

580 **Tsukuda Jima Moon.** A superb impression from a set of TOTO MEISHO, *published by* MARUGIN; *middle period*; later issues *omit the moon*

MARUZEI TOTO MEISHO.

Each plate has publisher's seal in black, usually on the margin; *middle period*

581 **Kameido Wistaria.** Note the white blossoms; more often the purple were pictured

582 **Sumida River Ferry.** A fine sunset scene

583 OUTLOOK FROM MATSUCHI HILL

584 **Uyeno Toeizan.** A red lacquered bridge spans the foreground

585 **Shiba Temple: Snow Scene.** One of the most effective snow pictures

From another set by MARUZEI *are selected the following nos.*

586 **Nihon Bashi.** This was a favourite subject, especially for the view of Fuji

587 **Kasumi-ga-seki.** A fine rainbow spans the sky

588 **Benkei Well.** By the moat at Sakurada

589 **Shiba Akabane.** A summer scene

590 **Ryokoku Fireworks.** A view of the bridge from a small bridge over a canal

591 **Sumidagawa Summer Shower.** Full-size lateral plate, *from a set of* SHIN-SEN YEDO MEISHO, new series of Yedo Views. A beautiful rain scene; *published by* MORI-JI; *middle period*

Toto Meisho, Set published by KAWA SHO; *title on the plate.*

592 **Sumida Gawa,** CHERRY SEASON. The white sails against a brown hill are most striking; the water is a superb blue

593 **Daybreak at Yoshiwara.** A wonderful morning sky

594 **Uyeno Toeizan.** A covered bridge spans the picture; beyond it are the temple and the hillside covered with trees

595 **Snowy Day, Nihon Bashi.** A heavy snow is falling; out of the dark sky Fuji appears—boats are passing under the bridge

KOTO SHOKEI.

A Series, also published by KAWA-SHO, is devoted to what is designated as the most famous parts of Yedo—the following nos., selected as examples of this series, are exceptionally fine impressions.

Murray 596 FERRY AT YOROI 18

Orange 597 **Tora mon Soto.** Outside tiger gate 16

Harrison 598 **Ohashi Nakatsu** 15

The many sets of Yedo Meisho, if catalogued, would exclude other prints; the following additional examples are given to emphasize the statement, found incredible by some, that over fifty different series in all sizes and shapes have been under observation.

Jennings 599 **Sumidagawa: Snow.** From a series of slightly smaller lateral plates, *published by* SENICHI; this plate has only blue and reddish brown colour blocks; *in fine condition* 1 12

Carey 600 **Ryogoku Fireworks.** A most wonderful rocket is bursting in the centre of this plate, from another series, *published by* SEN ICHI 13

Dodd 601 **Uyeno Cherry Blossoms.** Slightly reduced lateral plate; *very sharp impression, from series published by* YETATSU 17

Wilson 602 **O Cha no Mizu.** Slightly reduced lateral plate, *from series published by* MANKICHI, *colours very fine, in perfect condition* 14

Orange 603 **Nihon Bashi,** CLEAR MORNING AFTER SNOW. Full-size lateral plate, from a set of SHINSEN YEDO MEISHO; New Issue Yedo Views *published by* MORIJI 2 2

Yamanaka 604 **Asuka Yama,** CHERRY VIEWING. Full-size lateral plate *from set published by* FU-KICHI; Fuji appears between the trunk of two large trees 1 1

do. 605 **Mimeguri Temple,** from a series published by YAMAMOTO; only the Torii of the Mimeguri Temple is seen. 14

Jennings 606 **Sumidagawa Tsuki,** a perfect impression; from a set of YEDO MEISHO, published by ARIDAYA, designated Aridaya Poem set from the poem on each plate to distinguish it from a set without poems. At least sixteen of this series have come under observation; *margins entire* 2

Carey 607 **Kinryusan: Snow.** A very brilliant Print from a series of YEDO MEISHO, published by FUJI KEI; *in perfect condition* 1 6

Yamanaka 608 **Kanda Myojin Temple.** From yet another set published by SANOKI. This plate is notable for the blue trees. 1 4

Hellier 609 **Uyeno,** Cherry Season; from a series published by MORIJI; *dated* Snake 9, *ascribed to* 1857 18

610 YEARLY FÊTE, **Asakusa**, from a dated set published by SANOKI, Dragon 9, 1856. A Snow Scene; but his earlier one of this same subject is much better

611 **Asuka Yama.** This Plate, chosen from a seldom found series published by JOKIN, is notable for the peculiar technique in the rendering of the trees

*** *In the two following numbers we have accurately dated work of* 1854 *from a series of* YEDO MEISHO *of at least twelve plates published by* ARIDAYA, *seal dated Tiger, intercalary 7th month,* 1854. *Of this series a later edition was issued by* YAMAGIN.

612 VIEW OF MIMEGURI BANK OF SUMIDA RIVER; *fine condition, margin entire*

613 YOSHIWARA IN CHERRY SEASON; *brilliant condition, margin entire*

SEN-ICHI TOTO MEISHO.

This publisher, already represented in a preceding series, issued several others differing in details. His stamp appears only on margins in this series.

614 **Gotenyama,** Cherries; *beautiful colour*

615 **Sumida Bank,** Cherries in Rain; *a very fine impression*

616 **Yedo Meisho,** YAMADAYA FIGURE SET. This Series of Forty full-size Plates is believed to be complete. Published by YAMADAYA, the figures are more prominent than in other MEISHO. *Many of the plates are of high merit, but as it is complete it is offered in one lot, mounted in a loose leaf album; titles on the mounts.* The plates are *seal dated* from 1853, 8th month, to 1858, 3rd month; but it is a singular fact that there are none in 1855, and only one in 1856. The complete series affords excellent opportunity for studying variations in style during the long interval

GRAND SERIES OF DATED TRIPTYCHS.

617 The Rapids of **Awa no Naruto.** Triptych, *signed* HIROSHIGE, *sealed* ICHIRYUSAI, *dated* Snake year, 4th month, 1845

By comparing work issued during 1857, the next Snake year, there is no doubt that 1845 is the date. This view of the turbulent waters in the channel dividing the island of Shikoku from Awaji Island—one of the entrances to the inland sea near Kobe—is justly regarded as one of the triumphs of block printing and masterly composition. This is a perfect impression of rare beauty. Published by TSUTAYA, whose device appears on the print.

GRAND SERIES OF DATED TRIPTYCHS—*continued.*

618 MOONLIGHT VIEW OF KANAZAWA, in MUSASHI. Triptych, *signed and sealed, dated* Snake year, 7th month, with TSUTAYA device, 1845; *a splendid impression, margins matching perfectly* 15

Some confusion exists as to the exact locality represented. The inlet of Kanazawa, on the shores of Tokyo Bay, not many miles from Yokohama, has justly been admired for its beautifully combined sea and land views. Surrounded by hills, with only a narrow passage leading to the bay, it resembles a lake. In size, colour and composition this picture ranks among the artist's most triumphant successes.

619 **Kisoji no Yama Kawa**, Mountains and Streams on the Kiso Highway. A Snow Scene. Triptych; *signed and sealed, seal date* Snake year, 8th month, 1845; *a perfect specimen, matching exactly* 14 10

This fine impression is the largest snow picture of HIROSHIGE. A slate blue is the only colour, the translucent white of the paper representing the snow. Owing to its popularity many clever modern imitations abound, and are difficult to detect.

620 **Toto Meisho, Horikiri no Hana Ayame**, Iris Garden, Hori Kiri. Vertical Triptych; *full size, right and left panels signed, publisher's stamp* FUJI-KEI, *dated* Rat year, 6th month, 1852. Secondary title on left panel reads: Distant View of Sekiya Village and Koume Temple; large size figures of girls in the famed iris-gardens; *in good condition* 2 4

621 **Oko Uwanari Uchi**, Customs connected with marrying a second wife. Vertical Triptych; *full size plates, signed and sealed, seal dated* Rat year, 8th month, 1852 1 2

Apparently the bringing of a second wife into the house was the cause of some commotion; a battle royal between the old and new attendants.

622. **Toto, Shinobazu**, Lake in Uyeno. Vertical Triptych; *full size plates, signed, publisher's stamp* JO-KIN, *seal dated* Rat year, 11th month, 1852. Sub-title reads: Shrine of Benzaiten, Spring Scene Cherry trees in full bloom, and Sightseers 1 8

623 **Enoshima Kyo Mode no Dzu**, Thanksgiving Processional to Enoshima Shrine; *signed, stamped* JAKU-KYU *publisher, seal dated* Ox, 2nd month, 1853. A Noble Lady in full state returning from the island; *in very fine condition* 2 10

624 **Tago no Tsuki**, Rice-field Moons. Vertical Triptych, full size plates, *signed*, publisher's stamp, TSUTAYA, *dated* Ox year, 5th mo. 1853, near SARASHINA in SHINANO PROVINCE. The terraced rice fields, when flooded in spring, each showed a reflected moon, a far-famed sight, attracting many visitors; *perfect impression, showing grain of the block* 4

625 **Matsushima**: One of the three Views of Japan, the other two are **Ama-no-hashidate** and **Miyajima**; *seal-dated* Tiger 9, 1856; *in perfect condition* 1 1

GRAND SERIES OF DATED TRIPTYCHS—*continued.*

626 **Asuka Yama Hanami**, Cherry-viewing at ASUKA HILL. Vertical Triptych, full-size plates, *signed on right and left panels*, publisher's stamp not legible, *seal-date* Hare year, 1st month, 1855; *a magnificent impression*

Another brilliant picnic scene; the uniformly decorated umbrellas of each company, the gay dresses, masses of bloom, Fuji visible, give a rarely beautiful impression of the joy of Japanese life.

Important Series of **Vertical Triptychs**, the joint production of (KUNISADA), TOYOKUNI and HIROSHIGE, entitled **Furyu Genji Awase**, Genji up-to-date.

In this series the rival but friendly artists each exhibits his special genius: figures by one, scenery by the other. Often attributed to the 2nd HIROSHIGE, the seal-date is conclusive evidence; the succeeding cycle would be later than the death of TOYOKUNI; if drawn in his last year and published after death he would have prefixed the words "old man" to his signature. In subsequent catalogue numbers, prints by the 2nd HIROSHIGE and TOYOKUNI will be available for comparison.

627 **Furyu Genji Awase**, AKASHI; full-size plates; right panel signed TOYOKUNI; left panel HIROSHIGE and seal; engraver's stamp YOKOKAWA TAKE, publisher ISEIKEN; seal-date Ox-year, 4th mo., 1853; *splendid impression, slightly creased*

Two Geishas on a balcony overlooking the sea and the beach at Akashi, the entrance to the inland sea near Kobe, moonlight; the flight of geese, the waving of the SUZUKI grass fill the picture with the poetry of autumn.

628 Same series, **Suma.** Right panel signed TOYOKUNI, left panel HIROSHIGE, with ICHIRYUSAI red seal; engraver's and publisher's stamps as foregoing; Seal-date Ox year, 4th month, 1853; Second only to Akashi, Suma, with its view of the strait, is highly esteemed; *fine impression, slightly perforated with binder's holes*

629 Same series, **Arashi Yama.** Left panel signed TOYOKUNI, right panel HIROSHIGE "by request," with red seal ICHIRYUSAI; publisher's and engraver's stamps similar to No. 628; date is also the same

Perhaps the most beautiful of the series; a panoramic view of KYOTO'S favourite pleasure resort at which two girls on a balcony are gazing, one with a long telescope in her hand, almost perfect condition.

630 **Sono no Ume**, Plum Garden. On this and the remaining nos. of the series, the publisher's stamp, ISEIKEN; the engraver's stamp, TOKOKAWA TAKE; and the SEAL-DATE Ox-year, 12th month, 1853 appear on every sheet. On the right and left panels are HIROSHIGE'S signature; TOYOKUNI'S on the middle. Against a background of perfect *beni* pink are flowering white plum trees; an actor in gorgeous robes stands in a typical garden; *a wonderful riot of colour, in perfect condition*

IMPORTANT SERIES OF VERTICAL TRIPTYCHS—*continued.*

631 **Yoru no Niwa**, Garden at Night. The left panel signed HIROSHIGE, the others TOYOKUNI; an actor, in summer garb, is conducted by a maid carrying a lantern into a garden on a moonless night; *a beautiful scene, in good condition*

631A **Funa Asobi**, Pleasure Boating. The left panel signed HIROSHIGE, the others TOYOKUNI. A blaze of colour! This garden brightened with cherry and spring maple, with blue water in full sunlight, contrasts strongly with the foregoing; an actor is seated in a boat which two girls are punting; *superb impression, slightly wormed*

632 **Suma Shiohama**, Beach at Suma. Left panel signed TOYOKUNI, others signed HIROSHIGE; the figure on the left is TOYOKUNI'S best work; the fisher-girl is by HIROSHIGE; *wonderfully fine impression, in perfect preservation*

633 **Yuki no Nagame**, Distant Snow View. Middle panel signed by HIROSHIGE, others signed TOYOKUNI; *a beautiful snow scene, sharp impression*

633A **Tago no Ura**, Fuji from the beach. Right panel by TOYOKUNI; *seal-date* 1858/12; *publisher's stamp* MARUGIN

YEDO HYAKKEI.

ONE HUNDRED VIEWS OF YEDO.—With but one exception, the following nos. are clean sharp impressions, margins entire, as issued sheet by sheet, during the years before the completion of the series enabled the publishers to issue a bound volume. The grain of the wood appears on many of the prints, and they have been carefully selected to show that, despite poor colouring, among them are masterpieces by the 1st HIROSHIGE.

634 Plate 108. **View of Shibaura.** Margins trimmed (date on margin, as collated, was 1856, 2nd month); and Plate 6, **Hatsune-no-Baba**, also trimmed; date 1857, 9th month (2)

635 Plate 21. **Shiba Atago San Temple.** On the 3rd day of the 6th month, a "Messenger to Bishamon." BISHAMON NO TSUKAE was a feature of the day. In the upper left corner are the characters Ansei 4=1857; the seal-date on the upper margin at the right is Snake 8, 1857. This is one of the proofs of the seal-dating device

See Illustration, no. 635. *Plate* XXVI.

636 Plate 98. **Ryokoku Fireworks**; dated Horse 8, 1858; *a very early impression*

637 Plate 58. **Ferry at Sakai.** White egrets in the marshes; dated Snake 2, 1857

638 Plate 23. **Meguro—Chio-gaike.** Cascade at Meguro Temple; European influence is seen in the reflection of trees in the water; dated Dragon 7, 1856

YEDO HYAKKEI—*continued.*

639 Plate 22. **Hiro-o, Furukawa**; dated Dragon 7, 1856

640 Plate 42. **Tamagawa dote no Hana.** Cherry Blossoms on the bank of the Tama River; dated Dragon 2, 1856

641 Plate 99. **Asakusa Kinryusan.** Snow scene, with huge temple lantern; Dragon 7, 1856

642 Plate 64. **Kumano, Ju-ni-Sha**; Dragon 7, 1856

643 Plate 35. **Sumidagawa Sui shin no mori.** Woods of Sui Shin; a fine branch of cherry blossoms cross the print; note the grain of the block; dated Dragon 8, 1856

644 Plate 106. **Fukagawa Ki-Ba.** Timber Yards, a snow plate; dated Dragon 8, 1856

645 Plate 83. **Shinagawa Susaki.** Blue sea dotted with white sails; *a very early proof*; *dated* Dragon 4, 1856

646 Plate 103. **Senju-no-Ō-Hashi.** The "great" bridge at Senju. Dragon 2, 1856

647 The same. Another superb impression.

648 Plate 96. **Horiye Nekozane.** A very fine composition, in superb condition; Dragon 2, 1856

649 Plate 95. **Shima-no-dai, Tonegawa.** Cliff by the river, famed for its view of Fuji; Dragon 5, 1856

650 Plate 110. **Sensaku no ike** (pond), with its famous pine tree called KESA-KAKE-MATSU; Dragon 2, 1856

651 Plate 8. **Suruga Cho.** One of the principal streets, a superb Fuji in the distance; Dragon 9, 1856

652 Plate 11. **Uyeno Kiyomizu Do,** Temple, and view of SHINOBAZU POND; Dragon 4, 1856

653 Plate 48. **Akasaka Kiribata,** Paulownia Trees. This title is in part the same as the plate supplied to later editions by the 2nd Hiroshige, but his is a rain scene; Dragon 4, 1856

654 Plate 90. **Saruwaka Cho: Yoru Shibai.** Night theatres, Saruwaka Street, a moonlight scene, noted for the shadows of the people; Dragon 9, 1856

See Illustration, no. 654. *Plate* XXVI.

655 Plate 76. **Kyo-Bashi Take-gashi.** Bamboo stacks, a moonlight scene; Snake 12, 1857

656 Plate 49. **Dzojoji Temple Akabane.** A corner of the gay coloured temple projects over the moat below; Snake 1, 1857

657 Plate 51. **Fukagawa Mannen bashi.** A turtle is suspended from a window commanding a fine view of Fuji, Snake 11, 1857

YEDO HYAKKEI—*continued.*

Harrison	658	Plate 52. **Tsuki no Misaki**—Moon Viewing Cape. A corner of a tea-house overlooking the moon-lit bay; Snake 8, 1857	1	1
Cruickshank	659	Plate 85. **Akasaka.** Street by a pond, along which comes a Daimyo cortege; Snake 9, 1857		10 6
Heggatt	660	Plate 60. **Naka kawa guchi.** Mouth of an inlet; Snake 2, 1857	1	1
Montagu	661	Plate 53. **Ryokoku kara Asakusa enkei.** Distant view of Asakusa from Ryokoku; Snake 7, 1857		12
Knapp	662	Plate 33. **Boats on the Aqueduct**; Snake 2, 1857.		10
Montagu	663	Plate 100. **Yoshiwara, Nihon Tsutsumi.** Bank adjoining the Yoshiwara; autumn moon scene; Snake 4, 1857	1	9
Heggatt	664	Plate 112. **Atago Shita, Yabu Koji.** Street at foot of Atago Hill; bamboos and sparrows in snow; Snake 12, 1857	2	
Montagu	665	Plate 69. **Ayase River**; Snake 7, 1857		19
Heggatt	666	Plate 70. **Hall of the 500 Disciples of Buddha** (since destroyed by fire). *A very early proof*; Snake 8, 1857	1	
Strachey	667	Plate 109. **Beech at Samezu**; Snake 2, 1857	1	3
Knapp	668	Plate 81. **Takanawa Ushimachi.** Noted for the rainbow, and its duplication in the crescent slices of the water melons on the ground; Snake 4, 1857	1	3
do	669	Plate 92. **Mokuboji Garden**; Snake 12, 1857		18
Heggatt	670	Plate 10. **Kanda, Myojin Temple.** An outlook over the city at dusk; Snake 9, 1857	1	7
Dodd	671	Plate 18. **Oji Inari Shrine**; Snake 9, 1857		17
Orange	672	Plate 20. **Kawaguchi Ferry**; Snake 2, 1857	1	12
Heggatt	673	Plate 19. **Oji O Taki.** Great cascade at Oji; Snake 2, 1857		12
do	674	Plate 27. **Plum Garden** at Gammada; Snake 2, 1857	1	12
Montagu	675	Plate 37. **Imado.** Famed for its potteries; Snake 4, 1857		19
Portier	676	Plate 4. **Yetai Bashi.** Fishing with flares on a moonlight night. Stars are also shown in the sky, absent in later impressions; Snake 2, 1857	3	5
		See Illustration, no. 676. *Plate* XXVII.		
Knapp	677	Plate 55. **Komagata do, Azumabashi.** A very light rain streaks the sky; a fleecy cloud throws the cuckoo into relief. The rain is invisible in poor impressions	1	10
Hankin	678	Plate 78. **Tepposu Monseki**; Horse 7, 1858. Also Plate 72, **Hameda Ferry**; Horse 8, 1858. *Margins trimmed, but dates verified from other copies* (2)	1	17

YEDO HYAKKEI—*continued.*

679 Plate 101. **Asakusa Taura Tori no machi.** View of the fields back of Asakusa from a window of house on TORI NO MACHI. A procession is dimly visible; but the white cat in the window makes this a noted print; snake 11, 1857

See Illustration, no. 679. *Plate* XXVII.

680 **Yedo Hyakkei,** HUNDRED VIEWS OF YEDO. Original edition, 118 full-size vertical plates, bound with title-page, giving list of plates arranged under headings of the Four Seasons, as issued on completion of the series by the publisher, Uwoya Teikichiji; with translation of the title-page; *fine, unique volume*

Plates are entitled Meisho Yedo Hyak'kei, each signed, date-sealed, and publisher stamped. Date of issue of the complete series is not given, but it must have been 1858 or early 1859, as the edition containing plate signed Hiroshige II in place of one of the original plates appeared soon after the 6th month of 1859. Seal-dates show that the plates were engraved during 1856 (38 plates), 1857 (70 plates), 1858 (10 plates), the latest within a month after Hiroshige's death. Following the full title of the artist on the title-page is the phrase ISSEI ITTO, "the greatest of his age." Where seal-dates have been mutilated in binding by comparing other loose sheets the date has been verified as given on the translation of the title-page.

681 **Yedo Hyakkei.** HUNDRED VIEWS OF YEDO; crêpe paper edition, plates reduced one-half by the crêping process, 100 Views only, *including plate by Hiroshige II, dated* 1859, *6th month,* and omitting Plates 5, 10, 20, 42, 45, 46, 47, 48, 50, 55, 56, 58, 60, 74, 78, 80, 87, 89, 99; *mounted in five albums.* A translation of the title-page list of the 118 plates is attached

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682 **So-hitsu Go-ju-san-tsugi.** Two brush Tokaido Series, by HIROSHIGE and TOYOKUNI (KUNISADA); Fifty-five full-size vertical Plates, upper half landscape with signature and seal of Hiroshige, lower part figures illustrative of legends, signed Toyokuni, in oval; with original title-page on which the station names are depicted on theatrical sign boards, together with a hint of the dramatic subjects. In a brief inscription on the title-page it is intimated that this collaboration was "By request"; published by MARUYA KYUSHIRO as stated on the last sign-board, with publisher's stamp on each plate, and engraver's stamp YOKOGAWA TAKE; seal-dated variously, Tiger 7, 8, 12, 1854; Hare 4, 8, 1855, and Snake 4, 1857; mounted in a Japanese album with fastenings at side, 1857, with list of the scenes and characters in English

Rarely is this set met with; this copy is in perfect condition, and is of great interest.

683 **Omi Hakkei.** Eight vertical full-size Plates, with poem in conventional illuminated cloud at top of each plate; *signed, publisher's stamp* UWO YEI; seal-dated Snake, 3rd month, 1857; *mounted on four sheets; description on the mounts.* Subjects are the same as THE set; *very fine compositions in perfect condition* (4)

684 **Mutama Gawa,** SIX TAMA RIVERS. Complete set vertical full-size Plates, *published by* MARU KYU; *signed,* seal-dated Snake 11, 1857; *mounted on three sheets, with translations of the poems on five of the plates* (3)

In very fine condition, margins entire; many consider the vertical plate more appropriate for such scenes than the lateral form. This is a very fair example of his later work, no diminution of power is observable here.

685 **Fuji San ju Rok'kei,** THIRTY-SIX VIEWS OF FUJI. Thirty-six full-size vertical Plates in superb condition, and one title-page with preface and list of plates; *mounted on nineteen loose leaves with stiff covers, with full translation of preface and list.* Plates are seal-dated Horse 4, 1858; title-page is seal-dated Ram 6, 1859; *publisher* TSUTAYA. After the list of contents is SHO-DAI RYUSAI HIROSHIGE Ō-I, *i.e.* 1st Hiroshige old man left (by) or relic of. (19)

The preface states that the illustrations were received "last spring" (1858); that the artist died in the "9th month last year," and the plates were carefully published as "an offering of sincere respect to my deceased friend." This set, in perfect condition, is rarely met with; some of the plates are of great excellence.

686 **Kakemono.** As a fitting close to the list of prints by the 1st Hiroshige we have here a painting on silk, the joint production of Master and Pupil. The plum tree in flower is signed HIROSHIGE, sealed ICHIRYUSAI. The girl standing on the right is signed SHIGENOBU and sealed SHIGENOBU

It was probably painted during 1858, and is most interesting as presenting, in close juxtaposition, the signatures in brush of the two artists; handsomely mounted, in box.

HIROSHIGE II.

As stated in the introduction, this artist, though some fine paintings by him are in the possession of Arthur Morrison, Esq., does not seem to have succeeded in producing prints worthy of the title to which he succeeded in 1859, after the death of the 1st. Originally known as SHIGENOBU, then adding ICHI YU SAI, as a prenomen, after the death of his Master for a few months he signed "HIROSHIGE 2d," and on one plate, SHIGENOBU *aratamete* HIROSHIGE 2d, then took the full name and title of his predecessor, dropping it after a few years in favour of a 3rd. Of the many prints bearing his signatures, the following few Nos. are selected for purposes of comparison.

687 **Figure Pieces.** Full-size vertical Print, one of a set of YEDO MEISHO HAKKEI, Sumida river in Flower Season. A figure of a girl fills nearly the whole plate; *signed* SHIGENOBU. As it is earlier than the seal-dating period, it must be about 1840

688 **Figure Piece.** Girl and plum tree, also a large size figure, *signed* ICHIYUSAI SHIGENOBU

689 The same. Another of the same series, girl standing under a large cherry tree, *signed* ICHIYUSAI SHIGENOBU

HIROSHIGE II—*continued.*

690 **Chiushingura,** The Drama of the Forty-seven Ronins. Twelve full-size lateral Plates, *signed* ICHIYUSAI SHIGENOBU, seal-dated HARE 1st, 1855. *Published by* FUJI HIKO; mounted on six sheets (6)

See Illustration no. 690. *Plate* XXVIII.

We have here an opportunity of comparing the 2nd HIROSHIGE'S work with that of his master in the year 1855. The use of the name "ICHIYUSAI," long abandoned by the master, might be taken as a sign of adoption, an earnest of the reversion of the title. (The 10th DAN, is illustrated).

691 **Yedo Meisho.** ASUKA YAMA, one of a set signed SHIGENOBU, with seal-date, Horse-10th month, 1859, one month after the death of HIROSHIGE 1st

See Illustration no. 691. *Plate* XXVIII.

692 **Yedo Meisho.** ASUKA YAMA, CHERRY BLOSSOMS. One of a set, seal-dated Ram 2, 1859; *signed* HIROSHIGE 2d.

693 The same. UME YASHIKI, at KAMEIDO; signed and sealed same as preceding

694 The same. ASAKUSA KIURYUSAN, one of the same series, with the signature SHIGENOBU ARATAMETE NI SEI (2d) HIROSHIGE; seal-dated Ram 2, 1859. The only Print thus signed that could be found, although hundreds of prints were examined

See Illustration no. 694. *Plate* XXIX.

Of no artistic value, an entire plate has been given up to its illustration in order that the signature and seal-date may be clearly shown.

695 **Yedo Hyakkei,** View of the KIRIBATA (Paulownia Imperialis) trees at AKASAKA on rainy evening. This plate is not in the original volume of complete 118 views, nor is it listed in the contents plate, in later editions it is included; signed HIROSHIGE 2d, seal-date Ram 6, 1859; this is one of the best prints known with the second Hiroshige's signature; *a very sharp impression in perfect condition*

See Illustration, no. 695. *Plate* XXX.

The signature, illegible in the reproduction, is very clear on the print.

HIROSHIGE II—*continued.*

During 1859 and at least two succeeding years appeared an important series of vertical plates, uniform with the HUNDRED YEDO VIEWS, entitled SHO KUNI MEISHO HYAKKEI, Hundred Views of all Provinces, of which some eighty have been under observation. Japanese print dealers have usually ascribed the series to the first, but they are by the second, many of them taking for model early lateral plates of the first Hiroshige. In the following numbers a few of the best are catalogued. The publisher was UWO YEI, who published the Hundred Yedo Views.

696 **Nunobiki** WATERFALL, KOBE: in superb condition, *dated* 1859, 5th month; also **Kyoto Shijo**, EVENING COOLING, a close reproduction of the similar scene in the Kyoto Meisho set of ten; *dated* 1859, 8th month (2)

697 BEACH NEAR ENOSHIMA. *dated* 1859, 5th month; and **Awa no Naruto** Whirlpool, *dated* 1859, 8th month; the first is almost equal to the master's, but the whirlpool is very poor (2)

698 SNOW SCENE AT KINTAI, BASHI, IWAKUNI, *dated* 1859, 11th month; and **Ama-no-hashidate** by moonlight, *dated* 1859, 10th month (2)

699 KISO RIVER GORGE IN SNOW, *dated* 1859, 10th month; and BEACH AT MAIKO, *dated* 1859, 8th month; compare the former with the triptych and the latter with the same scene in the Sixty-odd Province Series (2)

700 DAIJOJI TEMPLE, KANAZAWA (on west coast of Japan) in mist, *dated* 1859, 11th month; MOONLIGHT SCENE, LANTERN FESTIVAL, YEDO, *dated* 1861; also **Tatsuguchi Yama Bizen**, RAIN STORM, *dated* 1860, 2nd month (3)

701 FISHING IN THE ICE-COVERED LAKE SUWA, *dated* 1860, 3rd month; and SEA SHORE, TAISHU, note the foreign sailing ship, dated 1860, 10th month (2)

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702 **Sumidagawa Hakkei.** Eight vertical full-size Plates, with titles on the mounts; *published by* HIRANOYA, dated Cock 11, 1861

See Illustration, no. 702, *Plate* XXX, *for the snow scene.*

703 **Memorial Portrait of the Litterateur Temmei Rojin, by Hiroshige II.** Full-size vertical. He is represented seated, in priestly robes, with a brush in one hand, and a narrow illuminated panel used for poems in the other hand, as if composing a sonnet. The inscription reads: Bunkyu 1st, Cock year, 5th month, 14th day (1861). Posthumous name, SHOGETSUIN SEIZAN DOKI SHINJI. Then follows a farewell sonnet reading: "Natsu no hi

HIROSHIGE II—*continued.*

LOT 703—*continued.*

no Kwataku o nori no kuruma nite ideshiwa Kodomo ni Kaeriitaru mizo" (the translation must be left to abler hands); *signed*, TEMMEI ROJIN NAISHO, 81 years old; *sealed*, TEMMEI O; *portrait seal*, ICHIRYUSAI HIROSHIGE

A very interesting print, illustrative of the quality of the work the 2nd Hiroshige was capable of, when careful engraving and good colours supported his brush. (Temmei wrote the inscription on the Memorial Portrait of Hiroshige. See no. 1).

704 **Toto Meisho.** Nine full-size lateral Plates in a prevailing blue, with free use of red, and occasional purple, *signed, seal-dated* Dog 3, 1862; publisher's stamp, SEN ICHI (9)

This is one of the best sets that has come under observation. The purity of the blue atones for inferior drawing.

705 **Omi Hakkei.** Four only: Rain, Geese, Snow and Sunset, full-size vertical plates, *dated* 1862 (4)

706 **Yedo Jiman.** Series collaborated with TOYOKUNI (KUNISADA), each sheet with double signature, Toyokuni's prefaced with "77 years old," which does not agree with the seal date, unless it were drawn some time before, as the seal date is Rat 7, 1864; three full-size vertical plates, one the well-known ferry-crossing in snow, usually ascribed to the first HIROSHIGE (3)

707 TRIPTYCH. HIROSHIGE II and TOYOKUNI (KUNISADA), in perfect condition, Toyokuni signature prefaced with "77 years old," agreeing with the seal date, Dog 11, 1862

Further examples might be given, but the foregoing should provide sufficient proof of the writer's statements.

BOOKS.

708 **Tokaido Fukei Dzu-ye.** Scenes on the Tokaido, ORIGINAL EDITION, 2 vol. *bound in thick steel-blue paper, embossed with crests, one being the "monogram" Hiro in diamond, title on cover, label blue ink on white, differing script on each volume, published by* SHORINDO, *or* FUJIOKAYA KEIJI RO, *Kaei* 4, *Wild Boar, Early Spring, i.e.* 1851

Having exhausted the mine of wealth contained in his Tokaido sketch books, the artist gives his thumb-nail sketches to the public in these two volumes of black prints faintly heightened with one blue block. In good impressions the plates are of great beauty. Full translations of the preface, etc., go with the books.

709 **So Hitsu Gwa Fu.** Rough Brush Sketches, originally this work appeared in 2 vol. in 1848, and is so advertised on the back page of the TOKAIDO FUKEI DZU YE, ORIGINAL EDITION, *preface dated Ka-ei, Monkey year, in superb condition; also vol. III in poor condition, seal dated* 1852, *not in original binding, with translation of prefaces* (3)

710 **Ryusai Hyakudzu.** Hundred Pictures, full title is RIAKUGWA KORIN FU, RYUSAI HYAKUDZU, "Cursive Sketches after Korin," *a very rare book, in* ORIGINAL EDITION, *preface by* TANEKADZU, *full of impressionistic sketches more like Keisai Masayoshi than Korin, 1 vol.* 1851 (*with translation of preface, etc.*) ; *this appeared as vol. IV in later editions of So Hitsu Gwafu*

711 **Ye Hon Tebiki Gusa.** Picture Book Guide to Plants, ORIGINAL EDITION, *dated Kaei* (1848-1853), *with rich colour* (*published later as vol. V of So Hitsu Gwa-fu*)

712 **So Hitsu Gwa Fu.** Six volumes republished under this title in very inferior colouring, including vol. I and II of the 1851 edition ; vol. III, originally issued in 1852 ; vol. IV, a reprint of RYUSAI HYAKUDZU ; vol. V, a reprint of YE HON TEBIKI GUSA ; vol. VI, a reprint of a work by YOSHIMORI IKKOSAI (vol. II of YEHON HAYAMANABI)

713 **Yedo Mi-age.** Souvenirs of Yedo, 10 vol. in the same style, size and make-up of the Tokaido vols. The sketches which were the source of the innumerable series of Yedo views are here collected in book form. 12 vol. in all are known, but in the later volumes the illustrations are poor and are not by the first Hiroshige.

Originally only four vols. were published, in 1850, designated as complete, by the words To, Sai, Nan, Boku = East, West, South, North, in the Japanese order. Later editions change the designations to vol. I, II, etc. Other vols. were added, due no doubt to the popularity of the work, as follows :— Vol. V, date not given ; vol. VI, date not given (as at the back of vol. VI is an advertisement of the six vols. with summary of contents, there seems to have been an interval between the sixth and seventh vol. These six vols. are undoubtedly the work of the first Hiroshige). Vol. VII, no date, but preface states that since the completion of the six vols. which covered all parts of the city, additional views in the suburbs, and changes in the old city, made an additional vol. desirable. There is no mention of Hiroshige as the artist in the preface. It may have been published from designs left by the first, but is more probably the work of the second. Vol. VIII, The preface is dated 1861, contains a tribute to the greatness of Hiroshige whose death is deplored, and states that the plates were from designs left by the master. It is more probable that they are by the second Hiroshige. Vol. IX. Preface dated 1864, claims that ten vols. were projected and designs furnished by the master, but it is difficult to credit the statement. On the title-page appear two signatures, "Hiroshige fude," and "Shigemasa fude," undoubtedly the work of the second. Vol. X. Preface dated 1867, no longer attempts to keep up the fiction of posthumous work, but ascribes the work to SECOND HIROSHIGE, RISSHO, and is signed ZEN HIROSHIGE RISSHO, *i.e.*, Rissho formerly Hiroshige. Whether this is the second or the third is unimportant as the illustrations are very inferior. Abridged translations accompany the ten vols.

714 **Ukiyo Gwafu.** "Passing World Pictures," First Edition, *no date*, vol. III ; sub-title is : Ryusai Gwafu ; preface states that Hiroshige, noted for his rendering of Snow, Moon and Flowers, as well as men and landscape, is the artist of this volume ; vol. I and II were by Yeisen (no. 658 Happer Collection). The last page is signed and sealed. In this volume of small sketches we find not only landscapes, but birds, animals, fish and flowers ; *printed in black, with one light red colour block*

715 **Hiroshige Gwafu.** Small folding album (*ori hon*) of twenty colour plates with preface dated Bunkyu 2nd, 1862, also seal dated, *last plate signed, by* HIROSHIGE 2nd; *in very good condition*; and **Sho Shoku Gwa Do**, Picture Guide for Artisans, *by* HIROSHIGE 2nd, small colour print book; *in poor condition*, dated Bunkyu 3, 1863

716 **Zekkei Ichiran Dzu**: Illustrated Tour of famous views; The preface indicates that this *ori-hon* of fifteen full-size colour prints was issued as a memento of a tour by three members of the publishing houses, Manya, Dai Kokuya and Suwara Heihachi, with two friends. *The initial plate is signed* TANOMARETA HIROSHIGE FUDE, *sealed* ICHIRYUSAI, but as the date is Meiji 4, 1871, this is the 3rd Hiroshige

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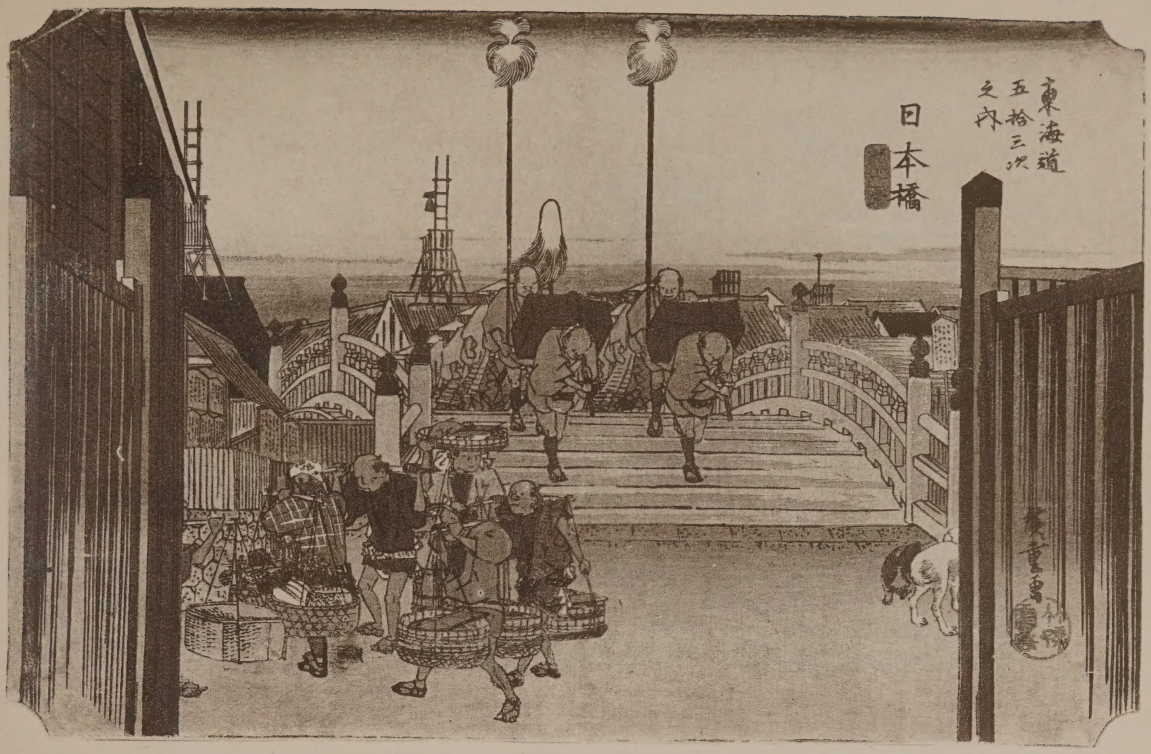

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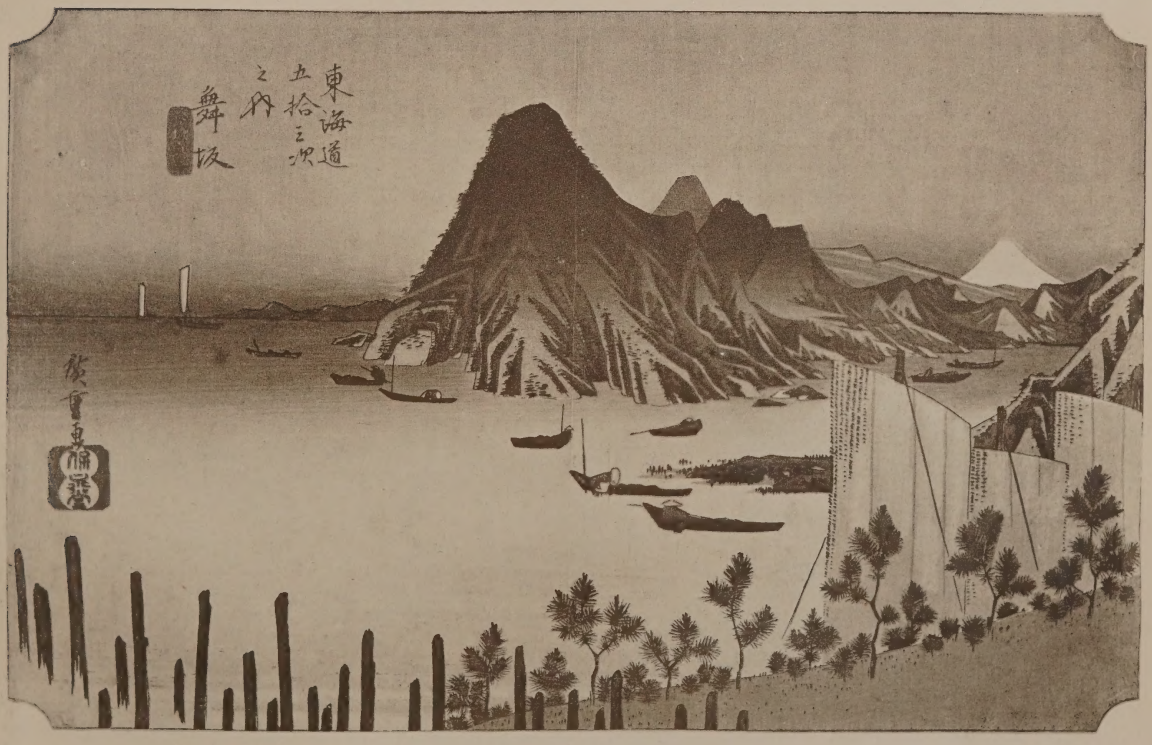

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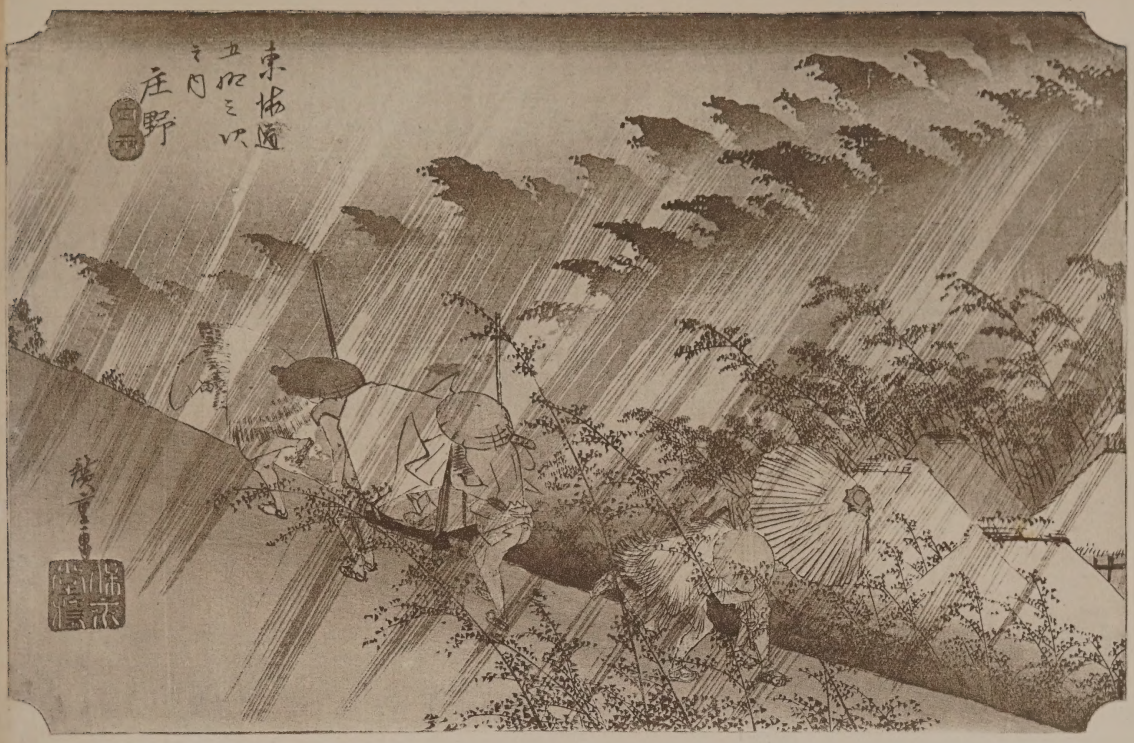

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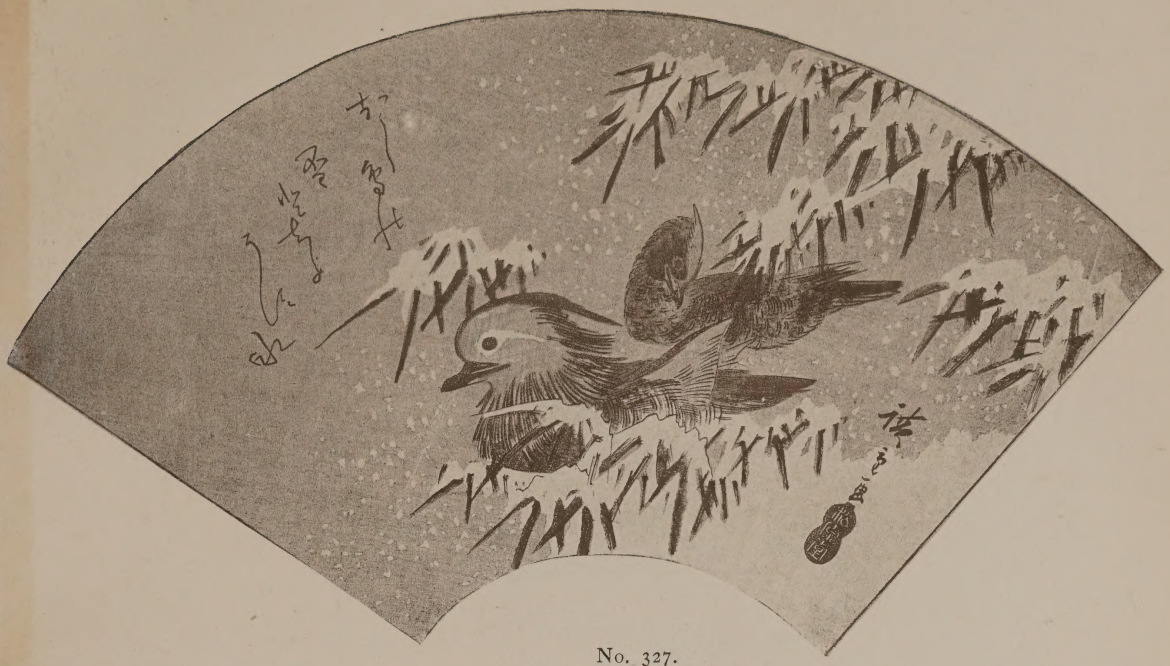

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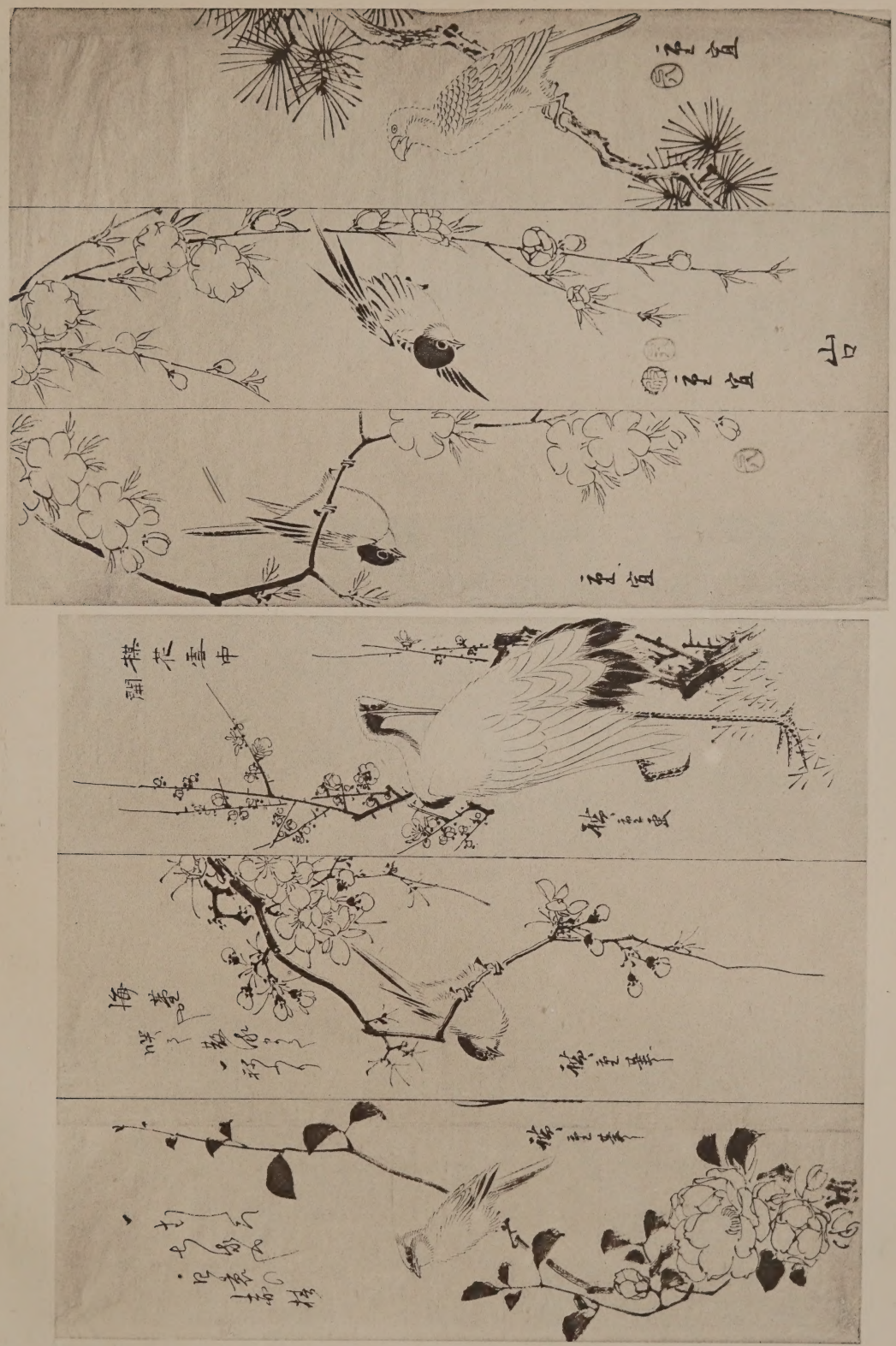

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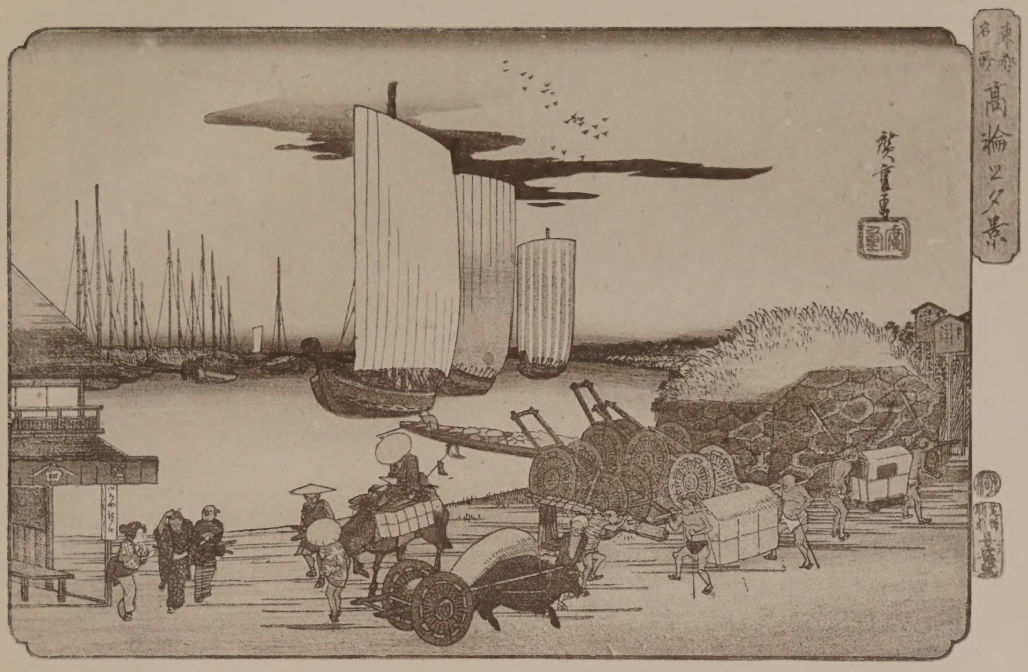

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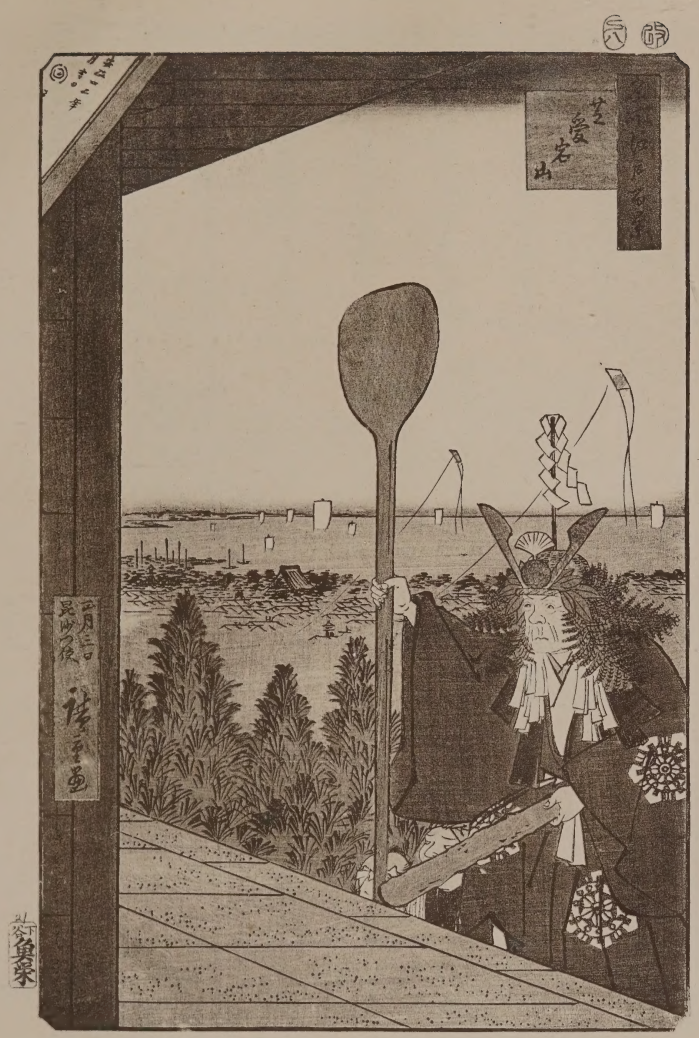

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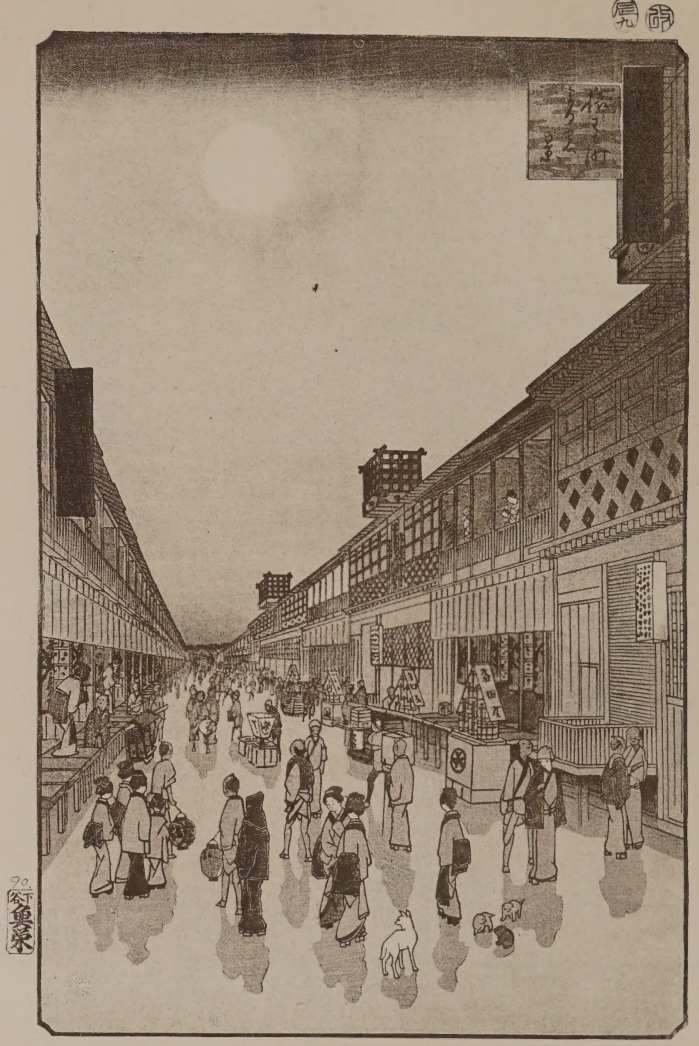

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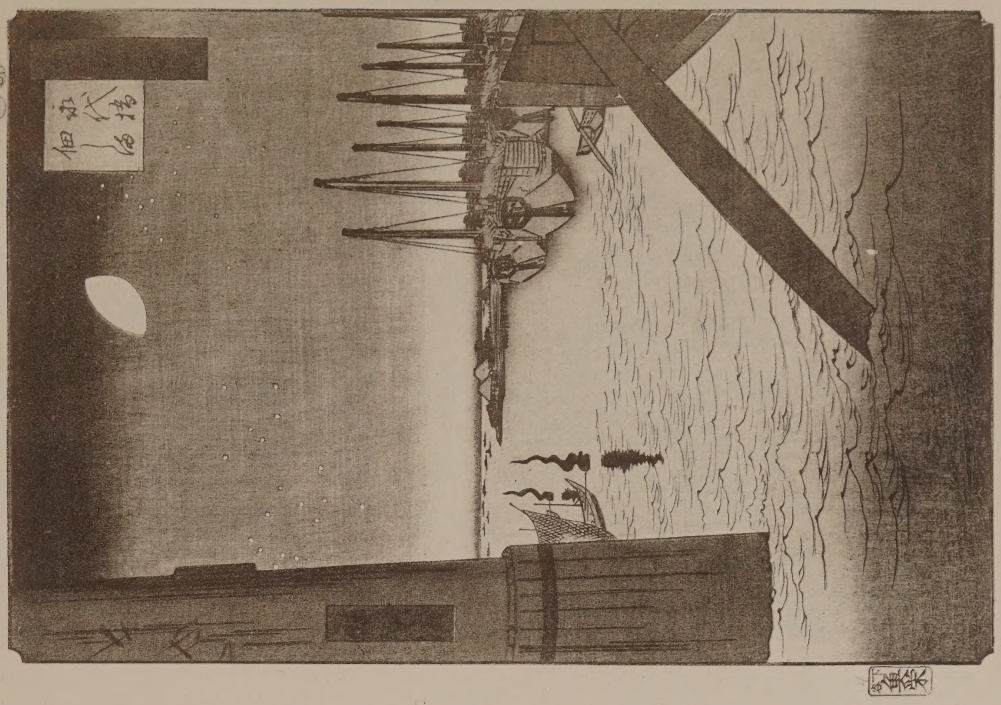

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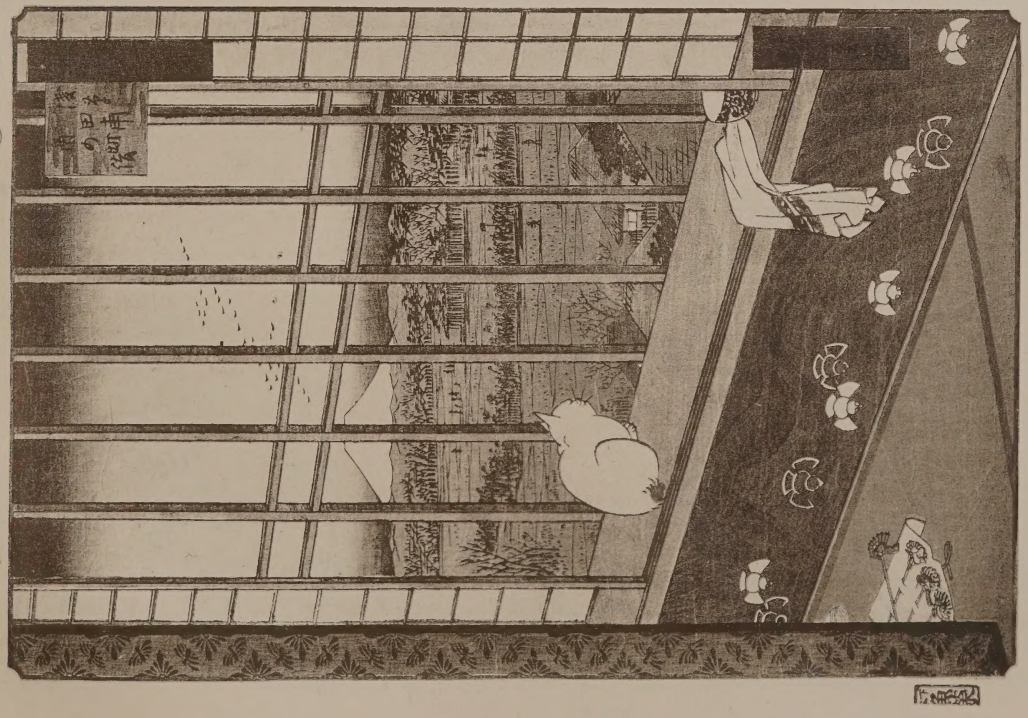

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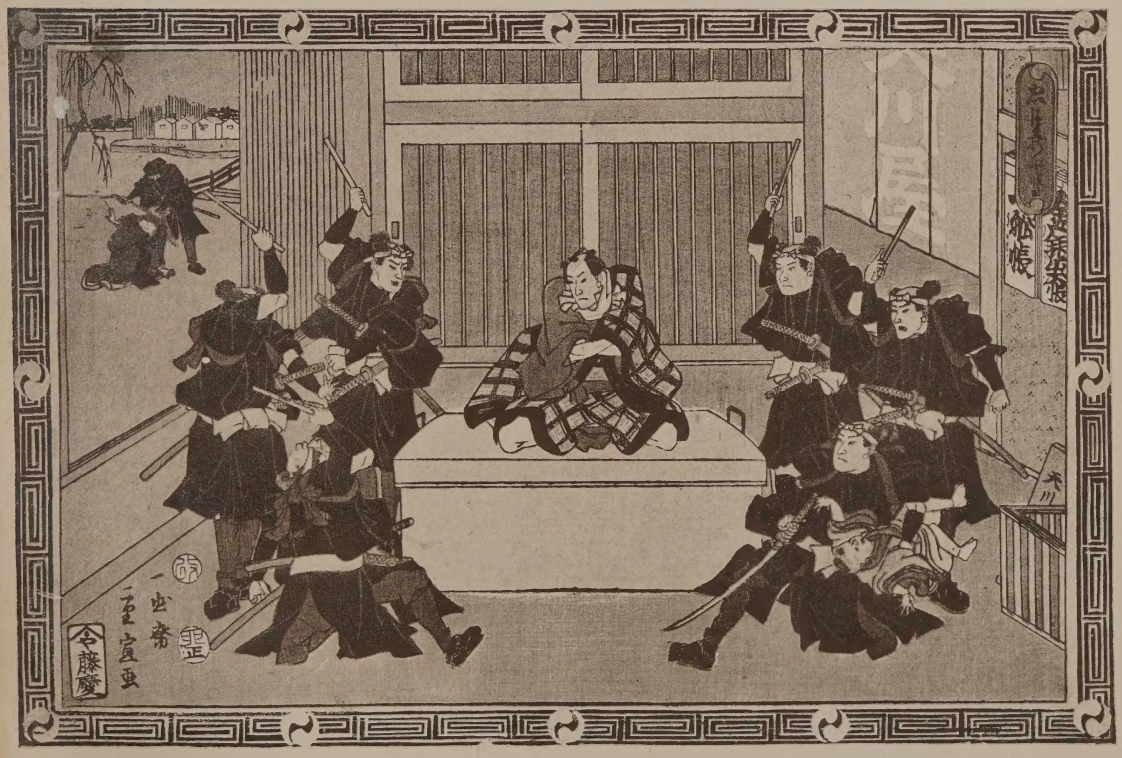

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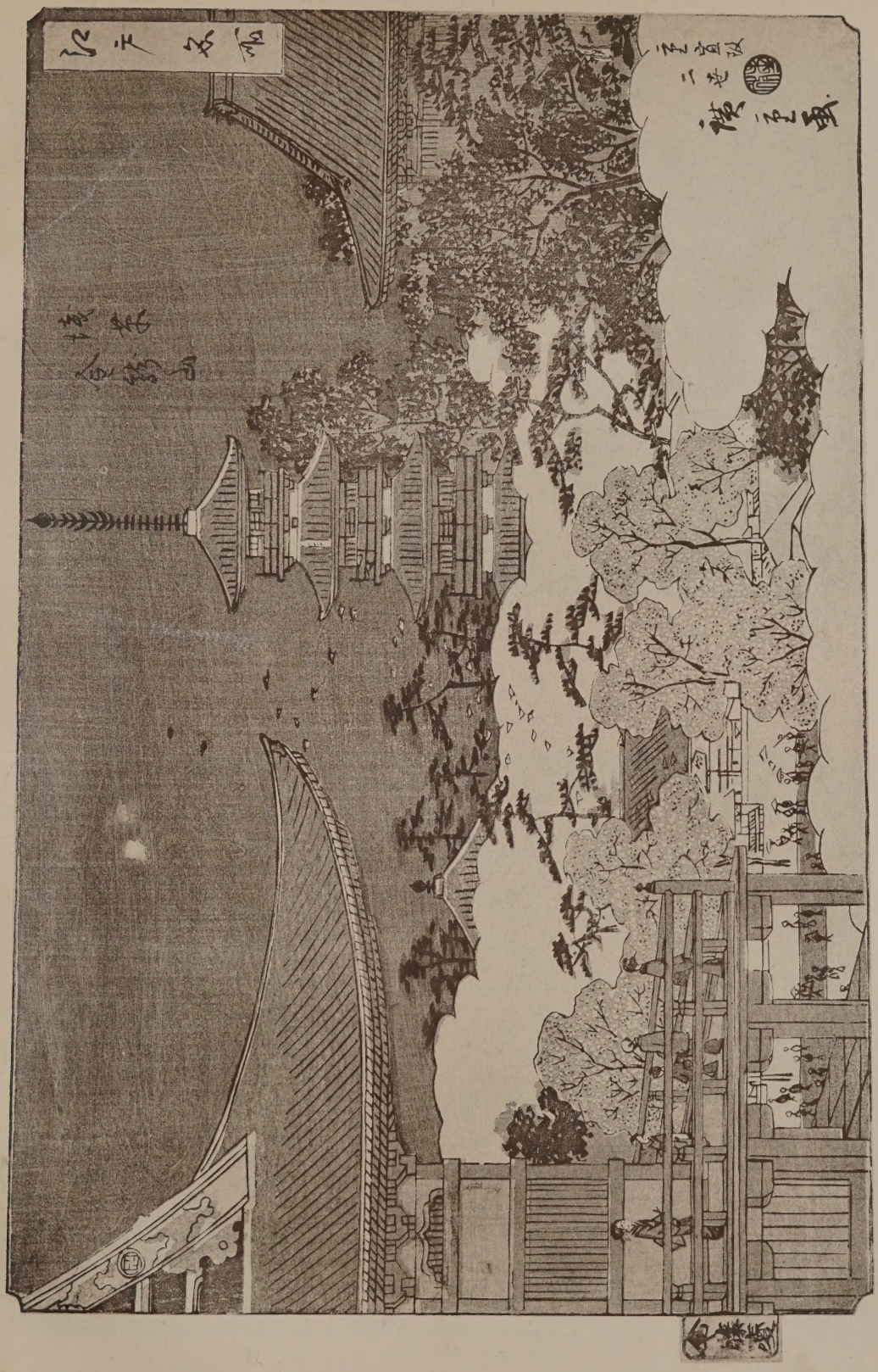

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PLATE XXX.

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